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VOLUME 14, NO. 1/$1.50
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MINNELLI'S
Movie career?
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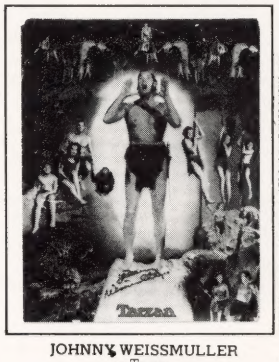

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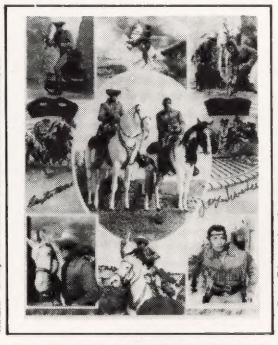

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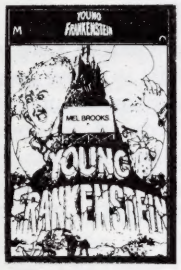

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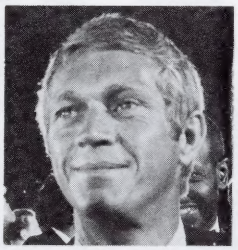
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ON THE COVER

Liza Minnelli in her greatest hit, "Cabaret." Her fans have been waiting eight years for another blockbuster from Liza.

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MOVIEREEL

NEW JACK OAKIE AUTOBIOGRAPHY "DOUBLE TAKES"

The eagerly awaited autobiography written by that beloved comedian Jack Oakie with introduction by his wife, Mrs. Jack Oakie is *now* in the book stores (publishing date May 26, 1980) "*Double Takes*" written in Jack inimitable style was completed just before his untimely death.

The book is well done and filled with over 400 unpublished photos from Jack's own collection. Personally supervised by Mrs. Jack (Vickie) Oakie it has been two years in preparation.Watch for review in August issue.

"TEN MOST WANTED" LIST OF LOST FILMS

A "Ten Most Wanted" list of lost films has been issued by the preservation staff of the American Film Institute. Among the thousands of old pix for which archivists continue to search, these have been deemed "the most historically and artistically significant."

Included are: the 1917 "Cleopatra," with Theda Bara; D.W. Griffith's "That Royale Girl," with W.C. Fields; "The Kaiser, Beast of Berlin," a World War I anti-German propaganda film; the early Technicolor "The Rogue Song" from 1930, with Lionel Barrymore, and Laurel & Hardy; and Erich von Stroheim's complete, 40-reel version of "Greed."

Rounding out the list are; Walt Disney's 1922 "Little Red Riding Hood," made in Kansas City; the first version of "Frankenstein," made by Edison in 1910; Tod Browning's 1927 "London After Midnight," with Lon Chaney; the 1927 "Camille," with Norma Talmadge, and Greta Garbo's MGM vehicle, "The Divine Woman."

Bette Davis won an Oscar as best actress for her role as a Southern belle with **George Brent** in "Jezebel" (1938), screening in the series "Bette Davis," honoring the legendary screen actress. The films are shown Fridays and Saturdays, through June 28, in the Leo S. Bing Theater at the Los Angeles County Museum of Art.

ACADEMY VISITING ARTISTS TOUR U.S.—CANADA

Actress **Edie Adams** heads out of the country for Saskatoon, Saskatchewan, Canada where she will conduct acting workshops during the Provincial High School Theater Festival and take part in an awards ceremony. Her experience on both stage and screen provide a perfect blend of insight and knowledge for the aspiring young actors and actresses working with her.

Producer/director/writer **Frank Pierson** is being hosted in Tucson, Arizona, by the Southwestern Film Consortium at the University of Arizona and Pima College. Pierson's numerous credits include "Cat Ballou," "Cool Hand Luke," "Dog Day Afternoon," and "A Star is Born."

Rob Cohen, producer of "The Wiz," and "Mahogany," and director of "A Small Circle of Friends" visits students at the University of Florida in Gainesville.

CHARLIE McCARTHY AT HOME IN SMITHSONIAN INST.

A young man outfitted in top hat, white tie and tails and accompanied by two country friends, arrived in Washington, D.C., for an indefinite stay at the Smithsonian Institution where they will be on display. Signing in for **Charlie McCarthy, Mortimer Snerd** and **Effie Klinker,** was Mrs. Edgar Bergen, widow of the ventriloquist. Bergen, who died Sept. 30, 1978, at the age of 75, had worked into his last act in Las Vegas his plans to donate Charlie and Mortimer and Effie to the Smithsonian and on stage he asked Charlie how he was going to like the nation's capital. "Well," Charlie replied, "at least I won't be the only dummy in Washington."

THEATRE CHANGES

The New York Times, in a recent article on hotels in London, stated that the **Savoy Theatre,** built in 1881, was the first theatre to use electric lights.

Further restoration to be completed in 1982 is now contemplated for the old **Loew's State Theatre** in Cleveland. Governmental grants of close to $10,000,000 will help to change the one-time motion picture house to the home for the Great Lakes Shakespeare Festival.

The new owner says it will continue the house policy of booking touring productions and pre-Broadway try-outs.

The **Shubert Organization** will produce an English version of "The Gin Game" which will have a sixteen week run in London followed by a four-week tour in Moscow, Vilnier and Leningrad.

The **Paramount Theatre** in Hollywood, the Sterling Recreation Organization flagship, has undergone a complete renovation. This theatre, built in the late '20s, has been restored in so far as is possible, in the fashion of theatres of many years ago.

The **Fox Wilshire Theatre** in Beverly Hills is being converted to a legitimate operation and is scheduled to open in October under the name of the Wilshire Theatre with a seating capacity of about 1,500.

12 FOOT STATUE UNVEILED TO JAZZ GREAT "SATCHMO"

While the greats of the jazz world looked on, Lucille Armstrong unveiled a 12-foot statue of the greatest of them all in New Orleans. The occasion — dedication of the city's 10-million-dollar Louis Armstrong park. Lionel Hampton said, "Any time a guy plays any instrument. . . when he plays he's got a little Louis Armstrong." Dave Brubeck, Count Basie and dozens of others then played a jam session well into the night. Satchmo would have loved it.

MOVIE BRIEFS

Janet Leigh and her daughters, **Jamie Lee Curtis** and **Kelly Lee Curtis,** have formed Generation Prods. They have three original feature projects into development. Two represent collaborations by Leigh and Jamie Lee and one is from Leigh's story idea. **Jamie Lee Curtis,** 21, is an actress. Kelly Lee Curtis, 23, is a stock broker who works with her stepfather, Robert Brandt. Their father is Tony Curtis . . . **Linda Christian** visiting friends in Acapulco, Mexico . . . **"Ben Casey,"** the hit medical series from the 1960s, will return to television next year with **Vince Edwards** once again in the title role. The series will focus on Dr. Casey 15 years later, and is being aimed for a mid-season replacement in 1981, according to Robert Hammer, who purchased the rights from Bing Crosby Productions . . .Noted actress **Jeanette Nolan,** who made her screen debut as Lady Macbeth opposite actor-director **Olson Welles** in "Macbeth," will appear as the screen mother of co-stars **Robert De Niro** and **Robert Duvall** in the Robert Chartoff-Irwin Winkler Production, "True Confessions." . . . Richard L. Bare will produce and direct the first feature pic on the life of **Charlie Chaplin** — based on Lita Grey's book, "My Life With Charlie." . . . **Lorne Greene** was named Grand Marshal of next year's 92nd annual Tournament of Roses Parade. The parade's theme will be "The Great Outdoors," a spokesman for the event said. Greene is best known for his western role as Ben Cartwright in the TV series "Bonanza" and more recently for his role in "Battlestar Galactica." . . . **Alan Arkin** and **Carol Burnett** will team for the first time in a film, "Chu Chu and Philly Flash" for Melvin Simon Productions. It's an action comedy about an ex-baseball player and an unsuccessful dance instructor. . . Actress-singer **Jane Froman,** whose heroic comeback from plane crash injuries was portrayed in the 1952 film, "With A Song In My Heart," died at 72. . . **Gloria Swanson** celebrated her 81st birthday by announcing her memoirs — "Swanson on Swanson" — will be published this fall. She also announced "It's the manuscript that's finished and not me. It was a natural delivery." And after an 80-year labor, "Nobody can claim that it was premature." . . . **Jane Powell** is touring this summer with the musical "I Do, I Do." She will appear at Los Angeles, San Francisco, Denver, New Orleans, Washington and Chicago. . . **Did you know — Liberace's first stage name was Walter Busterkeys. . . Ugo Tognazzi,** who camps it up in UA's fabulous farce "La Cage aux Folles," will go straight in his next one, "Sunday Lovers," co-starring **Gene Wilder, Kathleen Quinlan, Roger Moore, Suzanne Somers** and **Lino Ventura** . . . Remember **Charlie Chan** and his "No. 1 Son?" So do San Francisco Chinatown leaders, and they don't like him. Eliza Chan — no relation — says the famed fictional detective is a racist stereotype and threatens a picket line if producer Jerry Sherlock revives him on a Chinatown film location in the guise of **Peter Ustinov.** Sherlock denies the racist tag and says he isn't intimidated — that a picket line will just give the film "a whole lot of free publicity . . .Honoring **Bette Davis'** 50 years in film, a huge cake was presented to her at the Tavern-on-the-Green in New York's Central Park. The party also celebrated the release of her latest film "The Watcher in the Woods" . . . The Masquerettes presented an award to **Jane Withers** as first "Mother of the Year" at the Masquers. Adele Clair is president.

Continued on Page 7

STAGE news & reviews

A surprise delight, **Lori Nelson** in the Hollywood production of "Sweet Bird of Youth."

Dorothy Lamour, who once sang 'Moon of Manakoora' so hauntingly, is touring in "Barefoot In The Park."

Looking not any different than when she made her last local stage appearance more than a decade ago in "Hello Dolly," **Dorothy Lamour,** the movies famed sarong princess, proves to be just as deft at romancing an audience in Sabastian's Playhouse at the Grand Hotel, Anaheim presentation of Neil Simon's "Barefoot in the Park." When Dorothy is given a flower for her hair in a minor incident in the plot, the audience bursts into applause because once again they're seeing that pretty young songstress who starred in all those Hope and Crosby road movies long ago. Her curtain speech (much like Ginger Rogers during her "Hello Dolly" tour) manages an ovation in response to both the current appeal of nostalgia and the enduring savvy of yet another excellent show from Sabastian's, starring familiar names like Mickey Rooney, Vera Miles and Martha Raye. Lamour's new autobiography, 'My Side of the Road,' as told to Dick McInnes, was on sale in the lobby.

* * *

"Sweet Bird of Youth," by Tennessee Williams, is an actor's delight. Everyone is on the skids of some sort and gets to proclaim to each other how they got there. The lovely ex-Universal star, **Lori Nelson,** as the mistress, proves again what a magnificent performer she is by tackling the role of Miss Lucy, a complete career turnabout. Lori, still sparkles, her entrance upon the small stage was as though a candle had been lighted at the Dynarski Theatre. She glowed.

* * *

Debbie Reynolds returns to the Los Angeles Civic Light Opera stage for its 43rd season with a starring role in "Gypsy." The production will be the final attraction of the 1980 Civic Light Opera season and is scheduled to open at the Dorothy Chandler Pavilion in August. Debbie, last appeared for the CLO two years ago in "Annie Get Your Gun." Based on the memoirs of Gypsy Rose Lee and her mother Rose, "Gypsy" first opened on Broadway in 1958, and was an instant success.

—Kirk Crivello

ACADEMY'S HERRICK LIBRARY AND SPANISH FILMOTECA

A gift of 75 monographs and other publications of the Filmoteca Nacional de Espana, the Spanish cinema archive located in Madrid, has been received by the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences.

The Herrick Library has sent a similar gift to the Filmoteca, including a copy of "Academy Awards 1979 Oscar Annual" and a signed photographic blow-up of Janet Gaynor and Diane Keaton, the first and fiftieth winners of Academy Awards for Best Performance by an Actress in a Leading Role. The exchange grew out of a visit to the Filmoteca by Academy President Fay Kanin last November.

VIDEO NEWS

In just two short years, Videobrary, Inc. headed by Tom J. Corradine has become Hollywood's No. 1 Video tape outlet. If a motion picture is legally available on video tape they have it. Tom tells us, they distribute all major labels. Write for special list. VCR owners needing a technical question answered may write there to Ed Reagan for a prompt answer. 3518 Cahuenga West, Suite 301, Hollywood, CA 90068. (213) 851-5811.

Write-ins and Comments

Wants Mamie Van Doren Story

Please print an up-to-date article on Mamie Van Doren. My son, who is receiving this subscription, is a great fan of hers.

Thank you
Mrs. Olsen

Music to our ears!

P.S.—on an order for back issues.

"I love Studio Magazine.
Pat Austin, Anniston, Alabama

Your new Collectors's section is great! So says a letter just received from an old subscriber.

MGM Cover Credits

Your special MGM years issue was wonderful! I wonder how many other readers had as much fun as I did trying to name all the stars that appeared on your cover.

For the record, here they are in alphabetical order: June Allyson, Leon Ames, Eddie (Rochester) Anderson, Kay Armen, Edward Arnold, Ethel Barrymore, Lionel Barrymore, Scotty Beckett, Wallace Beery, Ray Bolger, Lucille Bremer, Joe E. Brown, Jack Buchanan, Leslie Caron, Carlton Carpenter, Gower Champion, Marge Champion, Cyd Charisse, Maurice Chevalier, Charles Coburn, Joan Crawford, Bing Crosby, Xavier Cugat, Arlene Dahl, Vic Damone, Gloria DeHaven, Fifi D'Orsay, Melvyn Douglas, Tom Drake, Jimmy Durante, Deanna Durbin, Buddy Ebsen, Nelson Eddy, Cliff Edwards, Nanette Fabray, Douglas Fairbanks, Errol Flynn, Clark Gable, Greta Garbo, Ava Gardner, Judy Garland, Betty Garrett, Greer Garson, Virginia Gibson, Hermoine Gingold, Cary Grant, Kathryn Grayson, Jack Haley, Ann Harding, Jean Harlow, William S. Hart, Van Heflin, Katharine Hepburn, Lena Horne, Walter Huston, Butch Jenkins, Van Johnson, Allan Jones, Jennifer Jones, Louis Jourdan, Buster Keaton, Howard Keel, Gene Kelly, Grace Kelly, Deborah Kerr, Guy Kibbee, Charles King, Bert Lahr, Fernando Lamas, Angela Lansbury, Mario Lanza, Lassie, Peter Crawford, Ruta Lee, Janet Leigh, Vivien Leigh, Oscar Levant, Jeanette MacDonald, Marjorie Main, Tony Martin, Sharon McManus, Donald Meek, Ann Miller, Liza Minnelli, Carmen Miranda, Ricardo Montalban, Robert Montgomery, Dennis Morgan, Frank Morgan, Jules Munshin, George Murphy, Conrad Nagel, J. Carrol Naish, Julie Newmar, David Niven, Margaret O'Brien, Donald O'Connor, Walter Pidgeon, Eleanor Powell, Jane Powell, Tommy Rall, Debbie Reynolds, Ginger Rogers, Mickey Rooney, Randolph Scott, Norma Shearer, Frank Sinatra, Red Skelton, Alexis Smith, Robert Stack, James Stewart, Russ Tamblyn, Elizabeth Taylor, Robert Taylor, Sidney Toler, Tom and Jerry, Audrey Totter, Spencer Tracy, Lana Turner, Vera-Ellen, William Warfield, Ethel Waters, Virginia Weidler, Esther Williams, Keenan Wynn and Robert Young.

WHEW!!!

Fran Goldstein
New York, N.Y.

ED NOTE: Thank you Fran, for the rundown on our MGM cover. We know our readers will appreciate your detailed letter.

STARS—Our subscriber wants photos

I would like to ask all of the actors and actresses who subscribe to or read your magazine to please help me with my hobby of collecting autographed photos by sending me a signed photo of themselves.

I will be most grateful to hear and receive photos of any actor or actress.

I admire the people who go out of their way to provide us with entertainment and who forget their worries to help us forget ours with their great acting on the silver screen and TV too.

A big thanks to all who can send me their autographed photograph!

Best regards,
Bill Wilkerson
Box 8, 1911 Augusta Rd.
West Columbia, S.C. 29169

Catch up with Gloria DeHaven

What a pleasure to renew my subscription. I always look forward to your very interesting magazine.

I think it is time you had a "Catching up with Gloria DeHaven" article. Its been a very long time since you featured her.

Thanks
Ron deArmond
Fairfax, Calif.

The Ravishing Vivien Leigh

Just had to drop you a line to say what a joy it was to see the ravishing Vivien Leigh on the cover of *HSM*, Vol 13, No. 9. The perfect antidote of the assorted starlets beckoning to me (unsuccessfully) from covers of so many of today's magazines.

The inside of the new *HSM* didn't disappoint, either — highest praise especially to your articles on Miss Leigh, Jeanne Crain, Jane Powell, Marilyn Monroe and Selena Royle. It's one of your best issues yet.

Keep up not letting us down!

Doug McClelland
Bradley Beach, New Jersey

Want Lex Barker Collection Story

Let's have the magnificent Lex Barker Collection just right after Raymond Burr collection. Lex was born in May 1919 and he died in May 1973.

Sincerely,

Chris Fletcher
Stockton, CA

Wants Guy Madison & Joan Leslie

Just received my lastest issue of HSM again and found it most interesting and enjoyable. I just have one complaint at this time. Even though I see that you printed quite a few letters from your readers, I have written you at least twice and you never printed any of my letters.

Along with others who have written and requested that you carry an article on our favorite actor, Guy Madison, we are still waiting for the day when you do so. We can't tell you what to publish however I feel that as a subscriber it would be great at least once if I would read and have photos of Guy Madison.

And — while I am at it, I would like to say that Joan Leslie, that clean-cut beautiful actress of the forties is another I hope some day you write on. How about it friends?

Sincerely,
C.N. Santos
Oakland, Calif.

What a Great Guy!
—Robert Stack

Editors,

I want to tell you what a gentleman Robert Stack is-he was in San Francisco March 25th for his book *Straight Shooting*-he was autographing his book he took time shake hands with everyone and talk to them. He and I talked about Carole Lombard and what a great gal she was.

Dan Rennert
Stockton, CA

A word from Doug Elmo Brooks

What a magnificent cover of superb **Vivian Leigh**, and the young **Olivier**, and such rich colouring, too.

And the whole issue is packed with brilliant, thrilling material . . . never a dull moment. As usual my wife grabs *"Hollywood"* and really gets down to it . . .

Talking of **Theda Bara** who is on page 27 and which is a lovely photo of her . . . I recall there was a letter reprinted in the 'Evening Standard' of London, from a great friend of Theda's, dated Dec. 29, 1953. She says, "I am an old friend of Miss Bara's. I appeared with her in the silent days in the films of Cleopatra and Du Barry, and we have maintained a regular correspondence, etc." . . .

I really enjoyed the CINEMA CHAT page you devoted to me on page 50, and it was nice to see Marguerite Clark and Jack Mulhall again. This charming scene appeared in a Trade Show journal, either KINE weekly or Bioscope. And Mary Brian came from the 'Evening News'.

I hope you *will forgive me,* for making this correction, BUT, on page 29 the photo on the extreme left, 2nd row down is Bob Hope, and the photo on extreme right is Jeanne and Leslie Nielson.

Doug Elmo Brooks
London, England

MOVIEREEL

Continued

BRAILLE HONORS FILM INDUSTRY FOR SUPPORT

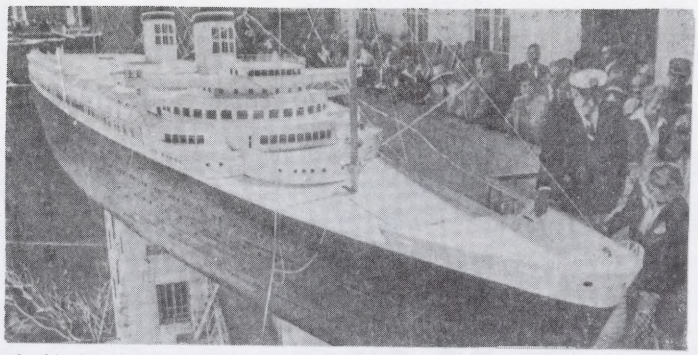
Hollywood's 'Good Neighbor,' Braille Institute, Los Angeles pays special tribute to those in the entertainment industry who have contributed most to public understanding of blindness.

Special awards were presented to **Michael Landon, Melissa Sue Anderson** and **Linwood Boomer** of "Little House on the Prairie"; **Aaron Spelling** and **Leonard Goldberg,** producers of "Family"; actor **David Birney,** who played a blind medical student in the television movie "David Hartman"; actress **Stephanie Zimbalist,** who played a blind girl on "Loveboat"; and to actor-writer-singer **Tom Sullivan.**

A celebrity picture wall was dedicated and certificates presented to the many Hollywood figures who have supported the Institute's work through participation in special events and by other means. Recipients included Cesar Romero, Rosemary DeCamp, Connie Stevens, Les Tremayne, Mae Clark, Robert Fuller, Norman Taurog, Steve Allen, Priscilla Pointer, Morey Amsterdam, Tige Andrews, Jim Backus, Danny Bonaduce, Sonny Bono, Pat Boone and his family, Raymond Burr, Michael Cole, Gary Collins, Hans Conreid, Tim Conway, Scatman Crothers, Ken Curtis, Bill Dana, Ann B. Davis, Donna Douglas, James Drury, Buddy Ebsen, Ralph Edwards, Chad Everett, Myron Floren, Bob Fuller, Henry Gibson, Foster, George De La Pena and many others.

FESTIVALS

The Tenth Anniversary **USA Film Festival** held in Dallas was the best yet with crowds of over 8000 packing the Festival each day. Celebrities appearing were: James Caan, Rita Hayworth, Jodie



In Variety Arts Center Archives — A 50-foot, 2-ton model of an ocean liner that appeared in a 1947 movie, "Luxury Liner," is hoisted to fourth floor of the Variety Arts Center, 9th and Figueroa, where, with superstructure and funnels removed, it was moved through a huge window and hung in center's ballroom. Re-christening model, right, is actress Jane Powell, who appeared in the film. The ship joins the center's collection of entertainment history archives as a tribute to some memorable days of MGM movie-making

Cinecon 16 is scheduled to be held over the Labor Day weekend at Los Angeles' Ambassador Hotel. Sponsor is Marty Kearns. To attend this event it is necessary to be a member of Cinephiles. Dues are $5 for the calendar year. Contact Gary Camino, secretary-treasurer, 1028 Sunnycrest Road, Syracuse, N.Y. 13206

SUBSCRIBERS NOTICE — Some of our new subscribers have three posters due them on their order. The demand exceeded our supply. We have placed another order for the posters which the printers have notified us will be completed within 60 days. You should receive your posters by August 1.

Next issue will be published August 1980.

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What happened to Liza's Movie career?

By Lee Graham

Can you believe it's been eight years since Liza Minnelli collected an Oscar for her brilliant performance in her fourth film, "Cabaret"? She had previously been nominated for "Sterile Cuckoo" in 1969. In the early Seventies it looked as if Liza might equal the fame of her mother, Judy Garland, who never won an Oscar. Certainly Liza's future in films seemed assured.

Then something happened! Whether she was in a position to choose her own roles and chose wrongly, or whether she was badly advised is beside the point. Since "Cabaret" Liza has done two absolutely dreadful films ("Lucky Lady" and "A Matter of Time") and one only a little better, "New York, New York." Surprisingly, for a star of her magnitude, Liza has only made seven pictures (eight, if you count a "toddle-on" as a baby in her mother's "In the Good Old Summertime"). She has long been announced for the film version of the raucous musical, "Chicago." At this writing, "Chicago" has a "maybe" starting date of early '81.

That "maybe" is partly due to Liza's determination to have a baby. She's led an eventful life, God knows, but like so many women, she won't be fulfilled until she's a mother. And at 34, time for motherhood is growing short. Judy was 24 when Liza was born and had all three of her children before she was 34.

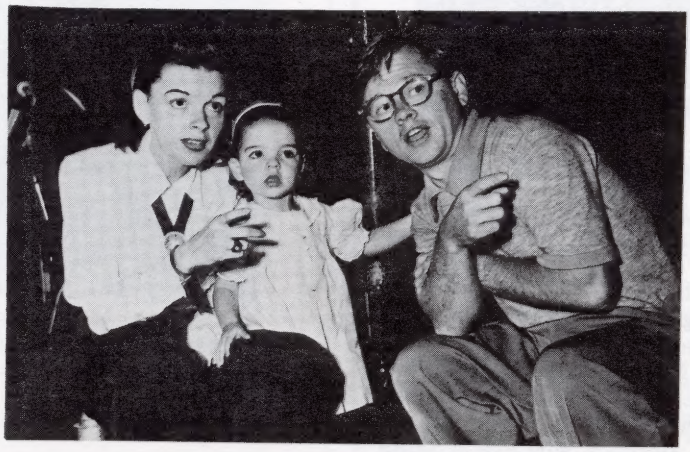
Last December, a week after her marriage to 28-year-old Mark Gero, Liza suffered a miscarriage. But she has announced to one and all she's going to keep trying to have another baby.

The fact that Ms. Minnelli isn't making films doesn't mean she isn't in demand. She's done two TV specials this year, "Goldie and Liza Together" and "Baryshnikov on Broadway." The gloriously gifted star, who won an Oscar, an Emmy and three Tony's, seemed destined to win awards as long as she performs.

Her romantic life has been a series of ups and downs. And in her partners, it's obvious Liza has no hang-ups on certain type. Her first husband was the very young Australian Peter Allen; her second was middle-aged Jack Haley, Jr. Incidentally, when Liza and Jack saw each other at the wedding of her father, Vincente Minnelli, to society publicist Lee Anderson, they were very cordial. Between her first and second husbands, there had been widely publicized flings with Desi Arnaz, Jr., six years younger than Liza and Peter Sellers, twenty-one years older. There was also an affair with director Martin Scorsese that started with "New York, New York" and ended with "The Act" on Broadway.

But this time Liza gushes, "I've been married before, but I've never been MARRIED before." She is a strong believer in marriage and encouraged her father's recent wedding.

Where does her career go from here? Well, after a drawn out legal battle she has reached an agreement with the Riviera Hotel in Las Vegas to play out her contract this summer for a reported $250,000 for ten days. One thing for sure, Liza, who has been making over a million a year (and investing wisely), can certainly afford the prettiest booties available for that welcome baby. ★



A very young **Liza** visits her mother, **Judy Garland** and **Mickey Rooney** on an MGM sound stage.

Photos top to bottom
1 - **"Lucky Lady"** failed to capture her unique talent. 2- **"New York, New York"** wasn't the success everyone hoped it would be. 3- **"Liza** with a he — swinging it with the famous ballet star in **"Baryshnikov on Broadway"** which aired the last week in April.

STEVE McQUEEN

Today's Superstar

A personal view by Yani Begakis

On the set of *Bullitt* in San Francisco, Yani Begakis presents plaques to **Steve McQueen** as "No. 1 Favorite" of *Screen Magazine* readers (published in Tokyo) for two consecutive years. Picture on the plaque was photographed by Yani at Steve's Brentwood home.

I received a call from Rogers & Cowan P.R. firm informing me that Steve McQueen would be attending the preview of his new film *Tom Horn* in Oxnard to deny the printed report that he has cancer and only a few weeks to live. So I jumped into my car and drove over the lawful speed limit to get to this town a hundred miles from Hollywood.

At the Mann Theatre in the Esplanade Plaza, members of Steve's P.R. firm gathered early. Steve and his new wife, Barbara, who live in Santa Paula (15 miles from Oxnard) would arrive later. Steve's son, Chad (by his first wife, Neile) was the first to arrive.

I remembered Chad when he was a small boy and I used to visit Steve at his Brentwood home. On these occasions Steve and Neile were most hospitable serving cocktails and food. The children were playing around, but I was never allowed to photograph them as Steve was afraid they might be kidnapped.

Knowing I am a contributor to a magazine in Japan, Steve, whenever I saw him at Share parties, the races or premieres, always asked about his popularity in the Orient. After his divorce from Neile, I saw him at the premiere of *Papillon* where he introduced me to Ali McGraw, who was to become his second wife.

After his marriage to Ali ended, he became a recluse and never went out in public. Making an exception he attended a televised boxing relay at the Beverly Hilton, very bearded, heavier and unrecognized. Among the 30 or 40 photographers there, I was the only one who knew him. I took one picture and then he disappeared in the crowd. He had just grown the

Steve McQueen and wife Neile attending the Academy Awards when he was nominated for *The Sand Pebbles*.

A bearded **Steve McQueen** at one of the satellite fights of Muhammed Ali at the Beverly Hilton Hotel where he was not recognized. He was filming *The Enemy of the People*, 1976.

Denying rumors of his reported illness, Steve McQueen and his third wife, Barbara Monty McQueen, attend the preview of his latest movie *Tom Horn* in Oxnard, California (March 1980).

beard for *The Enemy of the People.*

I just couldn't believe the story I read in a national publication that Steve is dying and in order to forget his illness he is taking up flying. When I first knew him, his daredevil motorcycle and car races always kept his first wife worried. His illness was denied by Steve and his PR firm and McQueen's attorney sent a strong letter to the publication.

Since the death of John Wayne, the world has very few American heroes. Steve has the looks that typify Americans to the outside world—blond, rough, adventurous and heroic.

When Steve and Barbara arrived at the theatre, they stopped briefly before continuing to their seats. With a smile, Steve asked, "Why don't you guys come in and see a good western?" not knowing that the theatre management wouldn't allow us inside with our cameras.

An hour and forty minutes later, Steve came out happy with the film. "Think you got enough pictures?" he asked before going to his truck. ☆

Steve McQueen with second wife Ali MacGraw at the premiere and party of *Papillon* in which he starred with Dustin Hoffman.

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THE CORNEL WILDE STORY

by Anthony Cassa

Over a period of five years Cornel had played small parts or been featured in eight films at Warners and 20th Century-Fox before he was loaned to Columbia to play Chopin in *A Song to Remember* (1945). The picture made him a star and won an Oscar nomination for Wilde.

Of all the screen swashbucklers, Cornel Wilde was one of the few actors who came to films an accomplished swordsman. In 1936 he was chosen to represent the United States on the Olympic fencing team and before that he had won several medals in intercollegiate competition.

Not only was he adept with a foil, he could speak six languages fluently by his sixteenth birthday. Had it not been for the acting bug Cornel would have probably become a medical doctor.

He was born Cornelius Louis Wilde in New York City on October 13, 1915, to Louis and Renee Wilde, both Hungarian born. Louis was stationed in New York representing his export business firm up until World War I when he was called home to serve in a cavalry unit.

After the War the Wildes returned to New York where Cornelius attended Townsend Harris High School, graduating at the age of 14. He had hoped for a college education but had to postpone it due to his father's failing health. Again the family returned to Hungary, where Louis received medical care at government expense and later took a military disability pension.

While in Europe Cornelius traveled several months, then enrolled in a Budapest art school where he also took up fencing.

Back in New York, Cornelius secured a number of odd jobs, determined to get the necessary funds for his college education. In 1933 he enrolled in New York City College for a four-year pre-med course while working for a pharmacy at night. He finished the course in three years and was offered a scholarship to the College of Physicians and Surgeons at Columbia University.

To keep in shape he continued his fencing workouts and it was during this period he was involved in competition. After becoming active in the Theodore Irving Studio of the Theater group, Cornelius abandoned his medical studies to devote full time to acting.

In 1935 he joined a stock company in Saugerties, New York, but when it folded shortly after, he fell back on his experience as a counselor for a boys' club.

It wasn't long before he returned to the stage in *Moon Over Mulberry Street* for 303 runs. For this play he shortened his name to Cornel. He received a not good but not bad review by *Womens Wear Daily:* "The boy played by Wilde is projected stiffly but the youth, under able direction, should show promise."

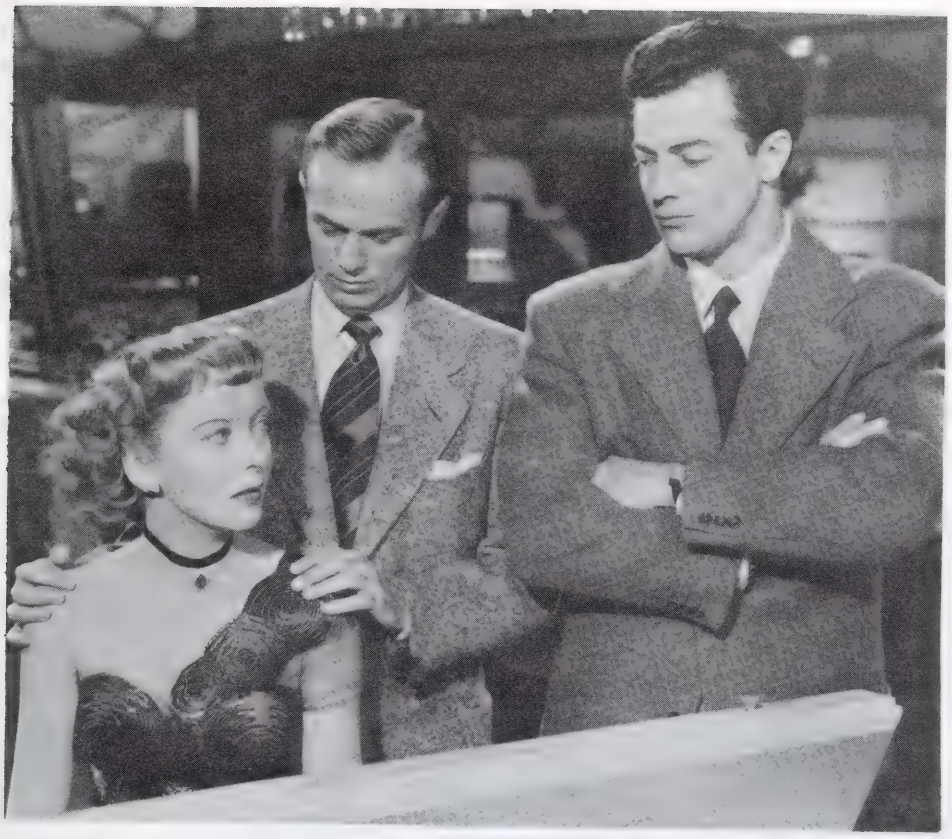
Several stage roles followed and in 1937 Cornel eloped with a young actress whose stage name was Patricia Knight. She had turned him down every time he asked her for a date until he requested she make a test with him. "Much as she disliked me, she couldn't resist that, because she was looking for work."* Dislike turned to love and they were married in Elkton, Maryland. He was 22, she 17.

More stage work followed plus assignments on radio shows. When not on the show Cornel was pushing his own radio scripts.

In 1939 Laurence Olivier hired Wilde as technical advisor on the fencing sequences for his big revival of *Romeo and Juliet,* which would also star Vivien Leigh and be staged in New York. Cornel was given the role of Tybalt and Patricia got a smaller part. The group went to Hollywood for rehearsals where Olivier began work on *Pride and Prejudice* for MGM.

Warner Bros. offered Cornel a contract after several tests, which he had to postpone until the play was over. *Romeo and Juliet* opened in New York in 1940 and closed after 36 performances. During its run Cornel received a number of scars dueling with Olivier.

Warners renewed their offer and Cornel decided to forget the stage and "go Hollywood" where the money was. His first screen assignment was in *The Lady with Red Hair,* followed by small parts in three more films before he was released by the studio. His agent arranged a test



Road House (1948), with Ida Lupino and Richard Widmark, ended Cornel's seven-year contract with 20th and he decided to free-lance.

with Twentieth Century-Fox and Darryl F. Zanuck liked what he saw.

Zanuck put his new contract player in *The Perfect Snob,* taking the part originally announced for John Sutton, who became ill. Wilde vies for the hand of Lynn Bari with pal Anthony Quinn. He got good reviews. Next came *Manila Calling.* He got third billing in his next picture, *Life Begins at 8:30* ('42), about a washed-up actor (Monte Wooley) trying to hold onto his daughter (Ida Lupino). Wilde was her boyfriend.

Cornel had a lot of competition to overcome at Fox. If he was to gain recognition from his employers he would have to outshine the likes of Tyrone Power, Henry Fonda, Victor Mature, John Payne, Don Ameche and Dana Andrews. However, it was to be at another studio where he would become a star.

On February 22, 1943, Patricia Knight Wilde gave birth to a daughter, Wendy.

Wilde was unable to serve in the Armed Forces during World War II, but he gave of his time to USO and the Hollywood Canteen.

Sonja Henie, the skating queen at Fox, was Cornel's next love interest in *Wintertime* ('43). With Sonja getting all the attention Wilde had little to do.

Columbia Pictures was forming their big plans to do the life of classical music composer Frederic Chopin and Wilde implored his agent to set up a screen test for him. It didn't go. It seems everyone felt he was "too healthy looking" to convincingly portray the short, slight, effeminate and consumptive composer. However, one afternoon Cornel met the film's director, Charles Vidor, at the YMCA and after fencing with the actor, "he suddenly got the idea that I would be right for Chopin."* It took four tests before Columbia boss Harry Cohn was convinced, after which he and Zanuck made a trade deal. For the film Wilde learned to play several complex passages. Although his hands would "play" the piano on screen, Jose Iturbi would provide the music on the soundtrack.

A Song To Remember ('45) fictionalized Chopin's life but it was a hit and Wilde was nominated for Best Actor by the Academy. *Newsweek* magazine said, "The film's best performance is that of a comparative newcomer, Cornel Wilde, as the troubled Pole."

Since Fox had Tyrone Power for their swashbucklers, they saw no need to use Wilde in those outings. So Columbia took advantage of his fencing prowess and put him in *A Thousand and One Nights* as a singing Aladdin (his voice dubbed by Tom Clark), followed by *The Bandit of Sherwood Forest* ('46) as the son of Robin Hood. In between these he was seen as Gene Tierney's husband in *Leave Her to Heaven* for his home lot. Said Wilde of this picture, "Beautiful, good cutting, offbeat characters. That one I really liked."*

Wilde then affected a French accent in *Centennial Summer,* a turn of the century family affair with Jerome Kern songs and pretty girls Jeanne Crain and Linda Darnell.

After *The Homestretch* ('47) with lovely Maureen O'Hara, Cornel donned wig and went to work on *Forever Amber,* based on Kathleen Winsor's hot bestseller. The novel had been banned in Boston. Linda Darnell was Amber and Wilde was Bruce Carlton, the one man she truly loved but never got. Released in 1947, the film was condemned by the National Legion of Decency.

Cornel's next obligation for Columbia was *It Had To Be You,* a comedy

Wilde's waning career got a much-needed boost when Cecil B. DeMille cast him as the aerialist in *The Greatest Show on Earth* (1952).

with Ginger Rogers. Around this period his marriage was having problems. Separated three times, Wilde offered this explanation: "There's only one cause. I have been so absorbed in work . . . I have not been able to bring to my wife the share of happiness she deserves."* Pat disclosed to gossip queen Hedda Hopper, "Cornel is everything to me. If work interferes with my marriage, I'll settle for no career."* The marriage would last four more years.

The actor's first 1948 release was *The Walls of Jericho,* in which he was a small-town lawyer. This was followed by *Road House,* an engrossing melodrama about two bitter enemies, road house owner Richard Widmark and parolee Wilde, who fight over Ida Lupino. In Columbia's *Shockproof*

('49), the only film with his wife Pat, she was the parolee and he the parole officer who gets too involved.

Four Days Leave (Film Classics, '50) was filmed in Switzerland with Wilde as an American sailor romancing Josette Day somewhere in the Alps. Next was *Two Flags West,* a Civil War story with Jeff Chandler, Joseph Cotten and Linda Darnell. The actor was unhappy with his role, relegated to fourth billing!

In August 1951 the Wildes split for good, Pat getting custody of Wendy. In September Cornel married Jean Wallace, ex-wife of Franchot Tone. The singer-turned-actress would embark on seven films with her new husband.

Cecil B. De Mille gave Cornel the chance to be a Frenchman again in *The Greatest Show On Earth* (Paramount, '52), the showman's homage to the Big Top. Done in semi-documentary style, the film chronicles the day-to-day life of circus folk. Charlton Heston is on hand as the boss unable or unwilling to see Betty Hutton's love for him. Enters Wilde to make him open his eyes.

While De Mille's epic was unreeling in theaters, RKO released the previously filmed *At Sword's Point,* another Alexander Dumas tale. It featured Maureen O'Hara, whose fencing skill easily matched that of the sons of the famous Three Musketeers.

Cornel signed a deal with Columbia that year granting him $100,000 per film. The first was *California Conquest* opposite Teresa Wright, in which he spoke with a Spanish accent. The star was injured during the making of this picture when the cinch on his saddle broke and he was thrown from his horse.

Next Warner Bros. offered *Operation Secret,* a World War II yarn and that was followed by *Treasure of the Golden Condor* (Fox, '53), a remake of the Tyrone Power film, *Son of Fury* ('42). In *Woman's World* (Fox, '54), a look at corporate underhandedness, Wilde played one of three candidates up for promotion. Back at RKO he appeared in *Passion* with "B" queen Yvonne De Carlo, a western about revenge. Prior to these two he was seen as a Moroccan chief in *Saadia* for MGM.

In 1954 the Wildes formed Theodora Productions. The first major project was *The Big Combo* (AA), a violent drama with Wilde out to get racketeer Richard Conte and both of them out to get Wallace.

Wilde kept busy during the next several years. He made *The Scarlet Coat* for MGM in 1955 when Stewart Granger wouldn't; in *Storm Fear* he starred and directed; sexy Jane Russell was the cause of his *Hot Blood* (Col., '56); then he and his wife went after the *Star of India* (UA); after which Donna Reed took him somewhere *Beyond Mombasa* for Columbia and in 1957 he found himself wooing lovely Debra Paget as the poet *Omar Khayyam* for Paramount. Victor Young wrote one of his finest scores for this film.

That studio brought him back to contemporary times in *The Devil's Hairpin,* about auto racing, after which he put out first at *Maracaibo* in '58. In '59, Columbia put him on the *Edge of Eternity* (really the Grand Canyon) as a deputy sheriff and in *Constantine and the Cross* (Embassy, '62) he was the great emperor.

After he wielded the *Sword of Lancelot* (UI, '63) he produced, directed and starred as *The Naked Prey* (Para., '66), completely erasing his former swashbuckling image. He played "Man" who must elude angry African natives through the bush country, wearing no clothes and having only his wits to survive by. Although it lost the Academy Award, the critics raved. "An artistic achievement"—*Variety.* "One of the most exciting chase movies"—*Judith Crist.* "[It] gathers fierce momentum as a classic"—*Time.*

Wilde produced a gory anti-war movie in 1967 for United Artists called *Beach Red.* Few appreciated the effort. After this he appeared less and less frequently on the screen. In '69 he did a cameo in Columbia's *The Comic,* starring Dick Van Dyke. Three years later he appeared in his first TV movie, a weird tale called *The Gargoyles,* as an anthropologist fooling around with skeletons.

It wouldn't be until 1975 that he would be on screen again. The multi-talented star wrote an original screenplay which hit the screens as *Shark's Treasure.* Originally titled *Treasure,* United Artists had hoped by adding the word "shark" the picture would cash in on the mania caused by Universal's *Jaws.* Although the critics did not like the film, it made money.

When not working on a project, the Wildes travel. They make their home in Beverly Hills. Wendy, whose custody was given to Wilde in 1953 when her mother left the country, has never married.

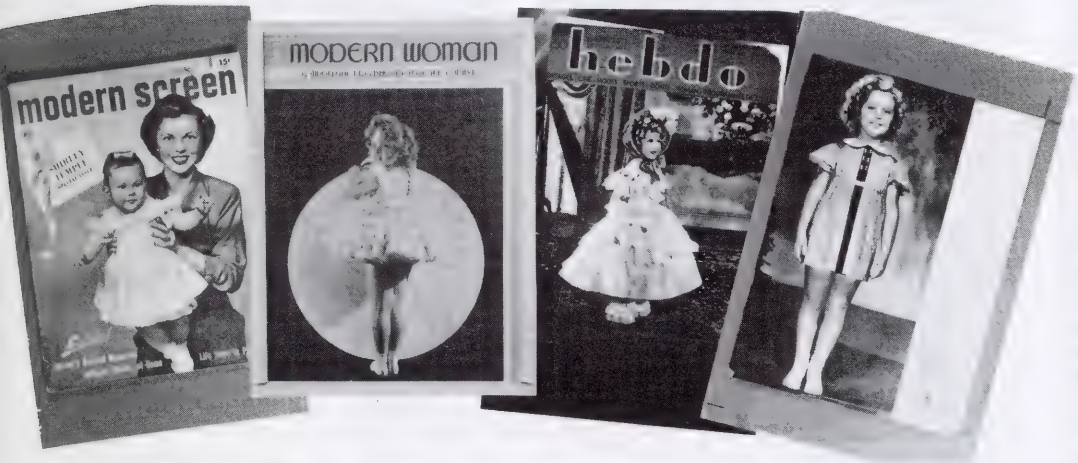
Update: At a recent Tinseltown party are young C.W. with his mother, Jean Wallace Wilde, Rita Hayworth and the healthy Cornel Wilde of today, looking pretty good for a man of 64.

Except to his fans Cornel Wilde has never been considered a great actor or a superstar. Most of his films have been forgotten and there are, to date, no Wilde revivals. Yet, as an artist he always tried to maintain his integrity in his work, doing the things he felt were right at the time. He was not always successful, but his willingness to stand firm has won him respect of not only the industry but of fans and critics as well. ☆

*As quoted in *The Swashbucklers* by James Robert Parish and Don E. Stanke.

Shirley Temple's most avid collector

Marge and Earl Meisinger with Shirley Temple, November 1977, in Chicago, Illinois.



Magazines honor Shirley Temple. (L to R.): (1) *Modern Screen,* 1949, on Shirley's 21st birthday. (2) *Modern Woman,* 1934. (3) *Hebdo,* a foreign magazine. (4) Page from foreign magazine, Italy. (5) *Hollywood Studio Magazine,* Dec. 1978. (6) *Picture Goer's Weekly,* England, 1935. Centerfold "Curlytop."

By Mrs. Marge Meisinger

It was 1934, and the movie *Bright Eyes* introduced me to Shirley Temple. It is no idle talk that Shirley was a ray of sunshine to so many in the '30s. She was that and more. *Bright Eyes* wasn't Shirley's first movie, and was far from the last. She went on to make many more until she retired from the movies in 1949 and married her present husband Charles Black, after divorcing John Agar. She had two more children, Charles and Lori, in addition to Linda Susan, the child of her first marriage. Shirley and Charles are a very handsome couple—we've met them on two occasions and Shirley is a delight to see and hear. She is so poised and gracious, it's obvious she's been meeting people and putting them at ease all her life.

I don't remember exactly when I decided to collect everything on Shirley. At that time I didn't call it collecting, I was "saving" everything I could find about Shirley. Eventually it was all put aside and some was lost, but in the late '50s, when Shirley started her "Storybook" series on TV, I dug out what I'd saved, and saved more. Then in the '60s I started collecting in earnest and in 15 years have amassed a very extensive, and incidentally quite valuable, collection. I say incidentally because to me the value of a collection is incidental, not primary. I collect for the joy it brings me and not for the prospect of making money.

My collection consists of over 200 Shirley Temple dolls; thousands of movie (and other) magazines from all over the world, hundreds of which have Shirley on the cover; books, sheet music, pressbooks, lobby cards, stills, stationery, cigarette cards, birthday cards; post cards (hundreds of these from U.S., England, Holland, Germany, Spain, France, Italy, etc.); jewelry, records, films, scrapbooks, paper dolls; hundreds of newspaper features; pen and pencil sets, pencil boxes, children's clothes, purses, dishes; and the list goes on and on. A few years ago, there were not too many active Shirley Temple collectors, but the list has grown and grown until today there are countless numbers—many, like myself, have always been intrigued and many new collectors are joining the ranks. Shirley may be getting older, but no matter. She's definitely getting better. ☆

Photo printed in Spain.

Four-inch bisque Shirley Temple made in Germany.

Thirty-five-inch vinyl Shirley Temple doll, one of the most sought after by collectors.

One of the rarest of the Shirley Temple Paper Doll books.

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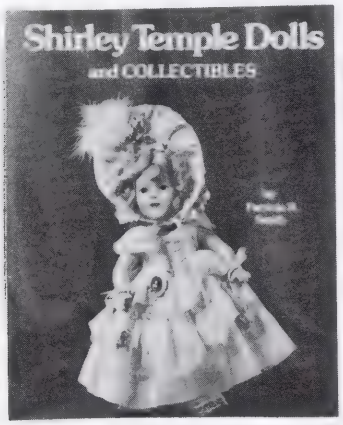

Volume I of two-volume set of books featuring the Marge Meisinger collection. Cover photo is *The Little Colonel* which is also rare.

Movie Star Character Dolls

An interesting letter arrived from one of our longtime subscribers, Mrs. Robert Beaver of Toronto, Canada who collects Dolls, preferably the Movie Star look alike dolls. She has in her collection a Jeanette McDonald doll, a Dale Evans Cowboy doll and a Judy Garland doll, also an Anne Shirley, and Fanny Brice doll. She wrote in her letter that she would not part with them as it was very difficult in collecting these but if she were to sell she would sell far above catalogue price. The Jeanette McDonald composition doll with irridescent sleepy eyes, open mouth, long willowy legs and body, 27", $350., the Judy Garland, 18", composition approximately the same value; The Dale Evans Cowboy Doll, $35; the Sonia Henie doll with skating outfit, 15" high, $125. The Shirley Temple doll, straight leg, composition with brown flirty eyes that move from side to side and sleep, 30" high, about $500. — a rare one, the Fanny Brice doll, 10" high, composition head and hands, cloth body, wooden feet $195. Thanks to Mrs. Beaver for this informative collectors letter.

HAS "GONE WITH WIND" PAPER DOLLS

I have been collecting paper dolls preferably of the stars since I was a child. I was told that the paper dolls which are not cut of the stars from Gone With The Wind are valuable. Could you tell me how much they are worth?

Melissa Curson
Charleston, So. Carolina

Your Collecting editor has been informed by a Los Angeles antique dealer who specializes in this facet of collecting that if they are uncut and in mint (new) condition they could be valued from $200 to $250.

Hollywood Studio Magazine readers are invited to participate in this interesting **Collectors'** section. You may send us stories and photos of your collections and how you acquired them, or a question which we'll gladly answer if possible or a short feature similiar to the ones appearing in this issue. Send all communications to P.O. Box 1566, Apple Valley, CA 90237 c/o Collecting editor.

Errol Flynn's most fanatical collector

Quite unusual, isn't it? A Frenchman who is more *fanatical* on an American movie star than anybody else in the world and who dedicated some 25 years to his favorite star by assembling all kinds of memorabilia (stills, posters, scrapbooks, paintbooks, autographs, etc.), and thus acquiring a collection of more than 2,500 original stills.

The star? **ERROL FLYNN.** The fan? **Basile Courtel,** Paris, France.

"Well, I think that it all began some 30 years ago when I was 10 years old and when my late mother took me to a matinee showing of *The Sea Hawk.* The first contact with the star who later became my favorite was like an electrical shock! When the word END appeared on the screen and the lights turned on, I was literally hypnotized by Flynn's handsomeness, arrogance, elegance and his ability to handle a sword. He was the swashbuckler *par excellence.* A few days later, I asked my mother to take me to see the same movie one more time. Then, later I discovered *The Adventures of Robin Hood, Captain Blood* (because, you know, during those postwar years, films in Europe were shown in disorder). From that moment, I carefully followed his career by watching every movie in which he appeared.

"It would be too long to enumerate everything I own on my favorite star, but first of all is the valuable stills collection including scenes of his movies, offscreen and shooting scenes with his favorite directors like Curtiz, Walsh and Vincent Sherman. Then I have a poster on each film and the most valuable one is *Robin Hood* (one sheet) which is estimated as worth at least $100 here.

"Then comes an autographed portrait (not to me unfortunately because I never met my idol) which cost approximately $100. I have also numerous scrapbooks, postcards and clippings. The most curious items are an album of color plates of *Robin Hood* which were sold in chocolate boxes for promotion in the Thirties and a paintbook of *The Sea Hawk* composed of beautiful drawings depicting the story. Two years ago, I missed an auction sale in California where the hat which Errol was supposed to have worn in *Virginia City* was up for around $1,000.

"I was invited to radio interviews in Paris paying tribute to his fame in 'Hollywood Stars,' wrote some articles on him here and there and contributed to a few French movie magazines by helping them with rare photographs needed for their articles on Flynn. Besides, I was recently mentioned in 'The Calendar' of the *Los Angeles Times* as 'the most fanatical Flynn collector.' I am also preparing a book on him which should be published in France by Christmas 1981. I had the chance to meet Errol's second wife, Nora Eddington-Black, who kindly gave me some valuable information for my book. It is most difficult for me to get material on Errol's contribution to TV (Errol Flynn Theater, etc.).

"My article would be incomplete if I did not mention the names of two Flynn fan clubs: one is in Pennsylvania (The Adventurer), whose president is Bob Matzen. The second one is in England, president, Eric Lilley. Both achieved a tremendous work by publishing a regular newsletter for their members." —Basile Courtel

Any information on Errol, write Mr. Courtel, 27, Avenue de Lamballe, 75016, Paris, France.

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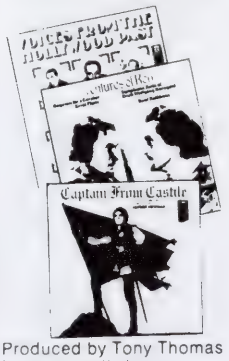

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THE POSES WERE SURPRISINGLY STIFF for persons of such immense vitality. They froze in time for a historic photograph of the principal figures of the United Artists company, circa 1930. Seven performers, one of them a director; two producers. They gathered one noon beside a building on the United Artists lot (now Goldwyn). Their names: Al Jolson, Mary Pickford, Ronald Colman, Gloria Swanson, Douglas Fairbanks, Sr., Joseph Schenck, Charles Chaplin, Samuel Goldwyn, Eddie Cantor.

This was the beginning — days of the kinescopes and Nickleodeons . . . When Titles explained everything and music of the tin-pan piano dramatized the action . . . It was 1927 and the Talkies came in launching a bright new era . . . How publicity helped build the Star system . . . Remember the Thirties . . . Collectors rare photos . . . Hollywood Memorial Park — early day stars rest here.

The one who started it all — George Melies, a specialist in electomagnetic marvels.

THIS WAS THE BEGINNING

DAYS OF KINESCOPES & NICKLELODEONS

In the year 1891 Thomas Edison patented the Kinetoscope machine. He thought of it as little more than a toy. He had started research into moving pictures merely as a companion piece to his phonograph. He wanted to do for the eye what the phonograph had done for the ear. Edison finally lost interest in the project and the work was continued by his assistant, W.K.L. Dickson, an Englishman who was actually responsible for the design of the Kinetoscope.

In 1894 the first group of Kinetoscopes was manufactured and sold to an arcade in New York City. They were so popular that Kinetoscope parlors opened all over the country.

They gradually became a popular fixture in the Penny Arcades and other amusement places and for one penny people watched the phonomenom of motion on film.

The first films shown in the Kinetoscopes were made in Edison's studio, The Black Maria, in West Orange, New Jersey. This amazing structure was built on a circular track which would move the building around to follow the sun; the ceiling could be raised to take advantage of the sunlight so important to the first filmmakers.

Motion was the thing. Movement captured on film drew enthusiastic audiences to the Kinetoscope parlors. When this ceased to be an attraction, Edison brought famous vaudeville acts to his studio to stage for the camera such performances as the *Butterfly Dance* and the slapstick of Hop Lee in *Fun in a Chinese Laundry*. Rodeo riders too, came to New Jersey for *Bucking Bronco* in which Lee Martin of Buffalo Bill's Wild West Show rode, while other members of the show sat on the fence shooting pistols.

A Multi-Million Dollar Industry was Born

Within three years there were hundreds of parlors all over the US and Europe. Risque, comic subjects & prize fights brought great audiences to see the fight played, round by round, in a series of Kinetoscope machines. Another peep show machine called the Mutoscope soon presented competition. It worked on a very different principle from the Kinetoscope as it flashed a role of still photographs mounted on cards before the viewers and an illusion of motion was attained. By 1897 this machine was even more popular than the Kinetoscope.

Peep Holes to Screen

The Kinetoscope machine inspired a number of enterprising inventors all over the world. In England an instrument. maker called Robert W. Paul and his partner, Birt Acres, found out that Edison had not patented the Kinetoscope outside the U.S. From the Dickson design they adapted their own camera and also a projector that could throw images onto a screen. They, however, were not the first to demonstrate the machine to the public.

On Saturday, December 28, 1895, the Lumiere brothers, manufacturers of photographic equipment, invited the public to the basement of the Cafe des Arts in Paris, where their machine called the Cinematographe projected moving pictures onto a screen. There was, by the afternoon, a line outside of the cafe stretching for blocks. Within a week the show was so popular that the cafe was turned into a "cinema" which still stands.

In the U.S. projectors were not used

commercially til 1896. Edison was quite happy with the pennies of the Kinetoscope machines and was only slightly disconcerted as the Mutoscope became increasingly popular. As stories of the triumphs of the film screenings in Europe came to his ears, however, he came out with his own motion picture projector Eidsons Vistas. The design was that of Thomas Armat and C. Francis Jenkins. Edison bought the rights to manufacture and distribute the projector, & convinced Armat and Jenkins that his name should be used as a selling point.

In April 1896 Edison presented the first commercial film projection in the U.S. in the Koster & Bial's Music Hall in New York City. He showed a number of films that evening, some from Europe and others shot in his own Black Maria Studios. His audience marveled at such spectacles as *Kaiser Wilhelm Reviewing His Troops* and *Beavers at Play.*

It is hard today to imagine people jumping out of their seats in panic as a train approached them on film as did the Parisian audience in 1895.

Toys that spun to give the illusion of movement had been popular since the 18th century. The Zoetrope, a revolving cylinder that gave the figures painted on it the illusion of motion, had been around since the early 19th century. The difference about the motion picture screen was that images could move towards and away from the viewer instead of just left to right or up and down. The waves and the train approached the audience and this was a miracle that alarmed them. They involved the viewer then as now with the screen image as the movies do today.

Competition Arrives

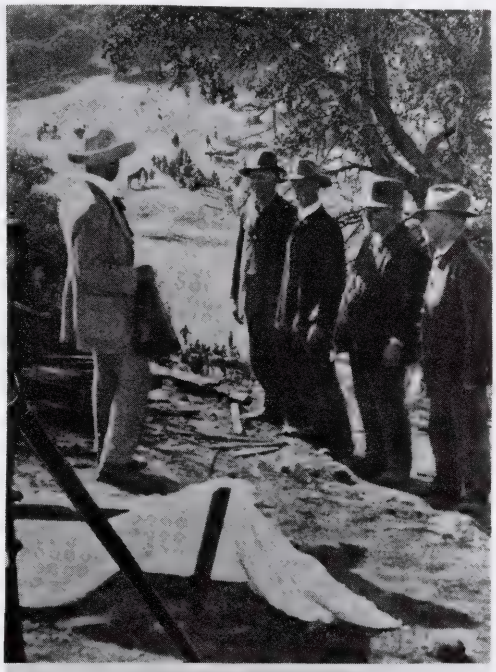
Edison's old rivals, Mutoscope, soon developed their own projector under the direction of W.K.L. Dickson who had left Edison in order to continue his work with the projector. The rival organization was called the American Mutoscope and Biograph Co.

Biograph and Vitascope battled in the courts and showed their films in rival vaudeville houses. Soon there were other companies such as Vitagraph in 1897 who produced their own films and projectors. But the combined efforts of all the companies could not keep up with the demand for more and more movies.

Films were now needed for both Kinetoscopes and the screens of the vaudeville houses.

Films of the early days were seldom over a minute in length and very limited in subject matter. Soon the vaudeville audiences tired of sitting through long shows of one-minute films, So, from the star billing the movies were relegated to intermission time fillers or chasers shown between shows.

By the beginning of the century vaudeville houses began to do away with moving pictures altogether, believing that the trend had passed. It was the Kinetoscope parlors that saved the day for movies. As the vaudeville houses began to sell their projectors cheaply, Penny Arcade owners bought them. People were still paying those pennies to look at movies in the peep shows and the owners saw no reason why a larger audience per film should not increase their profits. So, back rooms in the Kinetoscope parlors and empty shops were furnished with benches and a



AN HISTORIC MOMENT IN MOTION PICTURES

D. W. Griffith, setting his natural stage for a "long shot" in his epoch-making photoplay, "Birth of a Nation." The director is in consultation with Civil War veterans to insure the accuracy of the battle scene he is about to film. The long shot was invented by Griffith and first used in this picture

projector. A barker stood outside the shop haranguing the passers-by to enter and see such films as *The Kiss* that had shocked the nation. Oddly enough, the owners soon discovered that most people preferred the peep shows. For people who could not afford to see a play and who often could not read English, films of the early days introduced newly arrived immigrants to the customs and language of their new country.

Nickelodeons Arrive

In 1905 John P. Harris opened a Nickelodeon in Pennsylvania. This cinema was specially designed for the showing of films. It was comfortable and classy and featured musical accompaniment. It was built to meet social approval for family entertainment. Slides in between films would remind the gentlemen not to spit and the ladies to remove their hats. The audience was encouraged to sing along with words and pictures projected in slides on the screen. Nickelodeons soon sprung up all over the country, and by 1908 there were close to 8,000 in the U.S. alone.

Early films grew in length and scope to meet the demands of wider audiences. From Europe came a portable camera that could be used for outdoor scenes. In 1900 the films were expanded to a marathon four minutes in length even though the businessmen said it would never work. The expanded length enabled early filmmakers to combine a number of different shots in order to tell a story.

George Melies the Magician

In Paris George Melies, specialist in electromagnetic marvels and proprietor of the Theatre Robert-Houdin was making movies. Melies had, as a showman, become interested in moving pictures since the Lumiere Brothers had first demonstrated them. His first film appeared in 1896 and in the next 20 years he made hundreds. He dealt with incredible fantasies that delighted filmgoers all over the world, with fairy tales such as *Cinderella* and *A Thousand and One Nights,* and futurisitic stories such an *Inpossible Voyage* and *A Trip to the Moon,* etc. It was all good fun, though, for Melies acted in the scripts that he wrote, caused snow to fall, flowers to grow and turned horses into mice. It was a stage magacian's dream come true. In order to stage his trick shots Melies innocently discovered many of the most basic techniques of filmmaking that are still used today, such as the fadeout.

Georges Melies is often called the "father of the film art" because of his contributions to early films. Even today some of the effects he created are amazing. He however, was one of the first to fall victim to the cut-throat film industry. When he sold each film it was copied by his rivals. He was eventually forced out of business. He disappeared only to be found years later selling newspapers on the streets of Paris. Some friends bought a little toy and candy shop for him where he worked until he retired.

Melies was only one of the first to be crushed in what was swiftly becoming a most ruthless industry. From the beginning, motion pictures were big business—but a business wide open for those who had the imagination and the daring.

Another of the earliest and most influential of Edison's competitors, the Vitagraph Company, was formed in 1896 by J. Stuart Blackton and Albert E. Smith. Blackton was a cartoonist for the *Evening World* who appeared in vaudeville, often on the same bill as Smith, an illusionist. The two decided to rent an Edison projector and soon pooled their skills to go into the filmmaking business. One of their first subjects was the Niagara Falls, but since they couldn't afford the train fare to Niagara they photographed a waterfall in New Jersey and were never challenged. Another time Biograph contracted to film the Jeffries-Sharkey fight

Continued on Page 4 0

IN THE DAYS WHEN TITLES EXPLAINED EVERYTHING

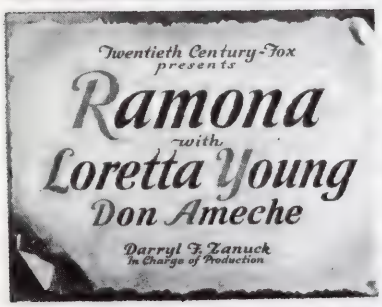
In the good old days when movies were in their infancy titles were used to introduce the movie, explain the action, give friendly asides to the audience while a tin-pan piano pounded away creating various emotions for the viewer. Early titles were simple like the early films. Beautifully lettered in many instances all information was thrown to the screen in one or two cards.

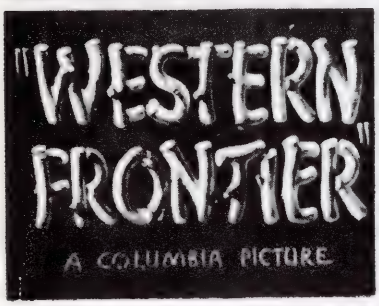
As time went on and movies became less of a novelty certain actors began to emerge as favorites and, were soon given billing. As the star system grew and it's craftsmanship tagged along, the titles kept pace.

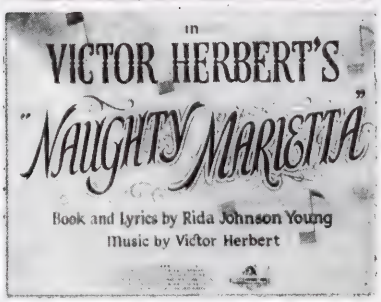
Artists began to draw distinctive titles, embellishing them with rustic letters for rustic films, cartoons for comedies, scrolls for biblical or historical epics, nautical styles for sea films, etc.

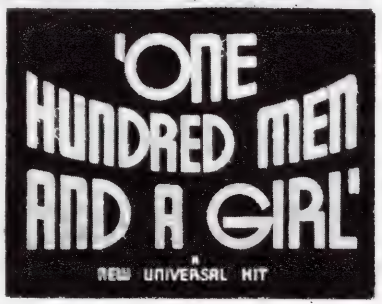
Today the trend seems to be away from the designed film title which either animated or live set a mood for the following film to a more integregated style of title with the film more naturally issuing from it.

From silents right through the 30's, the mood setting titles of this era have the electric aura of camp by todays standards — the massive chiseled lettering of King Kong, (1933) Trade Winds (1938) in Catalina Souvenir Raffia, the newprint background of Bulldog Edition (1936) Each reincarnation of Gone With The









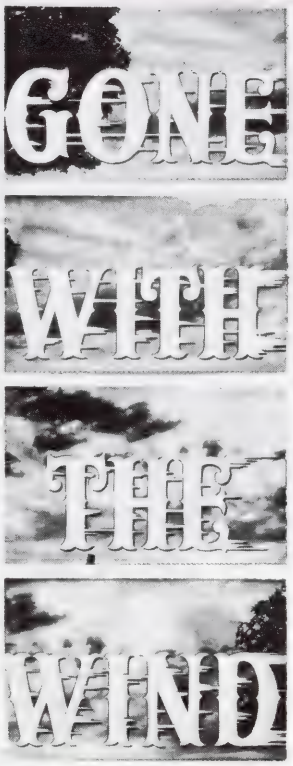
Wind since 1939 has incorporated new titles.

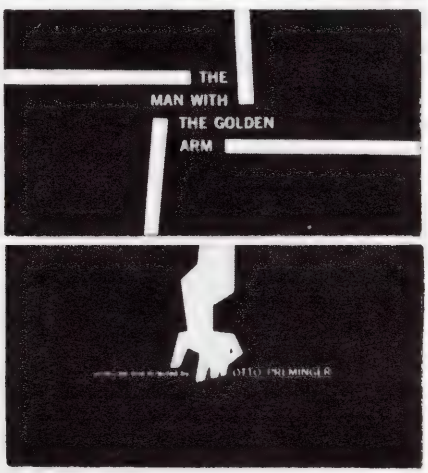
Noted graphic designer Saul Bass introduced the first creative innovation in titles with a combination of live action and a graphic device . . .The Man with the Golden Arm (1955) Anatomy of a Murder (1959), The Big Country (1958) and perhaps the most reproduced of all motion picture titles Walk On the Wild Side (1962). In 1956 the climax of Bass' career came with a list of credits for Around the World in 80 Days which became a film within a film in its own right.

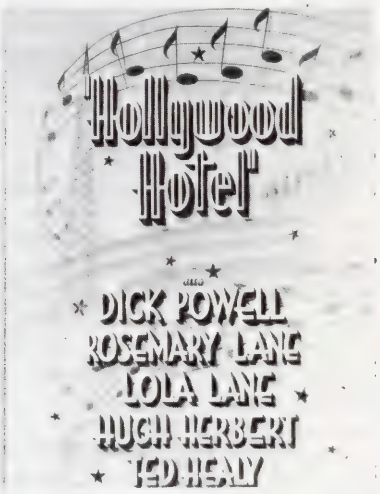
As budget comedies and musicals became attractions Warner Bros. produced Hollywood Hotel (1937) RKO's Shall We Dance with Fred Astaire and Ginger Rogers (titles in Glossy Mirror Modern). First feature length animated film was Disney's Snow White and the Seven Dwarfs (1937) remarkable for its lack of animation in the titles. Fantastic Voyage titles designed by Richard Kuhn in 1966 followed eight minutes of live action and exemplify the modern technique of using title credits to further a story line.

The longest film title on record was "The Persecution and Assassination of Jean-Paul Marat as performed by the Inmates of the Asylum of Charenton". It was under the direction of The Marquis De Sade and made by United Artists. ☆

— George Demetrions







Silents to Talkies: The Transition

In 1927 filmmaking was revolutionized with the advent of sound. Al Jolson made the *Jazz Singer* with May McAvoy and a new era was launched.

By Albert B. Manski

Silent movies had no speaking voice. They relied solely on SIGHT. They had their shining hour because, before their advent, humans had to rely for entertainment on picnics, card parties, afternoon baseball games and some stage presentations. The stage play was too costly for the average family so when the flickers made their innovative appearance here was an opportunity to enjoy a new type of look-see fun for everyone of all ages and pocketbooks. Even the daily attempts, as awkward as they were in technique and plot formation, were welcomed since they were something different, a subject to discuss over the coffee cups.

An encouraging door was opened to individuals skilled at the piano. Any audience waited in anticipation, with lights on, for the usually buxom lady with huge hat and accompanying pin in it to make her appearance, equipped with song sheets on her arm. She was tremendously popular as the show could not start without her. Some anxious patrons rustled paper bags until she removed proverbial hat, dusted the piano and arranged the song sheets. When the asbestos curtain rolled up and a Burton Holmes travelogue burst upon the screen there was spirited applause. On the menu following was a set of colored slides announcing films for the ensuing days and weeks. Feverish excitement arose as an episode from Pearl White's serial, *The Fatal Ring,* motivated pulsating responses. Finally, the main feature (usually called the 5-part picture because it consisted of five reels) unfolded and adults held hands to Norma Talmadge's wooing with Eugene O'Brien in *Smilin' Through* while kids ran up the aisle for more popcorn and taffy or hastened to the little boy (girl) rest rooms.

As the flickers developed in story values and star recognition, audiences multiplied and for special films an orchestra was engaged to enhance the importance of the presentation.

Bronco Billy Anderson and Tom Mix, among others, thrust westerns into prominence, and especially children were boosters of the cowboy-and-Indian saga. Young girls attempted to imitate Mary Pickford's curls and copied Clara Bow's flapperisms. Devoted scores of zealous fans followed thrilling serials for 15 to 20 weeks in succession with Pearl White, Cleo Madison and Juanita Hansen who faced hazardous situations continually. Rudolph Valentino rode his faithful steed over the desert sands to capture his lady love, Agnes Ayres. Millions of women all over the world swooned at the sight of his manly chest and facial attractiveness; they even had little altars dedicated to him. The flickers were gaining stature and universal appeal.

Fan magazines sprang into being, patronizing stellar favorites, seasoned with some gossipy articles and movie reviews, stressing popularity polls to perpetuate the star system. Popular luminaries endorsed products. Hollywood became the Mecca of Moviedom. The silent film was now a serious form of entertainment with a potential for improvement as more capable technicians and performers entered the field.

Silent movies had a mystic magnificence that can never be minimized. Without a voice and beyond printed phasings and captions, they afforded viewers the captivating opportunity to interpret what the performers were trying to convey through emotion and gestures.

In the annals of screen history there will forever remain the greatness of the classics of that period. The silent version of *Ben Hur* (with Ramon Novarro and Francis X. Bushman) still draws enthusiasm and hosannas when reissued. Modern reviewers of this rare classic use laudatory words to describe its beauty, artistic touches, vibrant acting and expert photography. *The Birth of a Nation* stirs attention for its historical aspects, as does *The Covered Wagon.* War stories such as *The Big Parade* and *All Quiet on the Western Front* are a monument to that subject in that they portray the defense of valor while stressing the futility of killing. Usually singled out as the comedian of all time, Charlie Chaplin, with his baggy trousers, small moustache, cane and walking swagger, created mountains of guffaws as a tonic for the human heart. His silent short reelers, after decades, remain tremendous rib-ticklers. High society bowed its head when opera singers Olga Petrova and Geraldine Farrar, in the company of stately Pauline Frederick of the legitimate theatre, graced the films. They prompted a contrasting viewpoint to the earlier opinion that the flickers were mainly for uneducated masses and if at all, were geared for cheap entertainment, an appendage to vaudeville shows.

In small towns, movie seats were

The Early Days...when it all began

usually wooden and hard but in the baby days of the movies, patrons hardly noticed since the subject on the screen was such a novelty.

Intelligent stars, alive in 1979, can vouch for the endearing quality of the silent picture. Lillian Gish, for example, can still be seen in *Way Down East* in an area such as the Main Library in Boston (shown during the summer of 1978). At the same library, Mary Pickford was prominent in *Sparrows,* which was made in 1926 as were Jackie Coogan in *Peck's Bad Boy* (1921) and *Oliver Twist* (1922) and Laura La Plante in *The Cat and the Canary* (1927), a perpetual thriller.

Unforgettable Early Favorites

At random, in retrospect, there are so many commendable memories of that bygone era: unforgettable films *Seventh Heaven, Wings, The Phantom of the Opera* . . . Mary Pickford, America's Sweetheart . . . Lon Chaney, Sr., the makeup genius, the Man of a Thousand Faces . . . handsome and dashing heroes Lloyd Hughes, Antonio Moreno, Richard Dix, Richard Barthelmess . . . beautiful and adored women Marion Davies, Corinne Griffith, Dolores Del Rio, Clara Kimball Young . . . serial figures Pearl White, Helen Holmes, Warner Oland, William Duncan, Edith Johnson . . . comedians Charlie Chaplin, Roscoe "Fatty" Arbuckle, Buster Keaton, comedienne Marie Dressler . . . cowboys Buck Jones, Hoot Gibson, two-gun Bill Hart . . . vamps Theda Bara and Valeska Suratt . . . canines Rin-Tin-Tin and Strongheart . . . child stars Jackie Coogan, Baby Peggy, Madge Evans . . . acrobats Douglas Fairbanks, Sr., and Richard Talmadge . . . heavy on the dramatics John Barrymore, Garbo, Pola Negri, Emil Jannings . . . glamour-pusses Gloria Swanson and bee-stung-lipped Mae Murray, and on and on with the mind-stimulating flashbacks.

Time moves on for all of us so it was that when the year 1930 disappeared into the wings, with some exceptions, silent movies were fading from contemporary availability.

A new horizon was approaching. Just as the flickers offered SIGHT, a sensational medium of film-making was about to serve SIGHT and SOUND!

Al Jolson revolutionized movie-going via *The Jazz Singer.* Voices were given top priority so now the ear and the eye had to merge as partners at movie houses. Long lines of curious patrons packed theatres to see *Lights of New York* with Helene Costello and Cullen Landis for look-and-listen treats.

It was a precarious period for those silent stars who relied only on their former mannerisms to emote and whose voices could not adapt to the mike era which became a monster in some players' experience. Careers went out to sea and such former idols as John Gilbert faced doom. The mike was merciless. Other stars faded with him. Would Rudolph Valentino have

survived?

Vocal teachers were the order of the day and stage training was an asset. One exception was Norma Shearer, who had transcended the path from silents to talkies with remarkable ease. Endowed with a cultured voice, she became instantly electric as evidenced in her first talking picture, *The Trial of Mary Dugan. Screenland's* editor, Delight Evans, in a June 1929 review of the film, wrote, "Norma Shearer is the first lady of the talkies. She proves it in *The Trial of Mary Dugan.* With no stage training to give her confidence, Miss Shearer steps quietly into a most difficult role and handles it like a veteran. Her poise, her voice, her artistry eclipse many actors of long stage standing. She is truly superb . . . the picture belongs to Norma Shearer. Just try to take it away from her!"

One of the most resonant voices during the cradle days of Talkieland belonged to versatile, stage-enriched Ruth Chatterton. Her individual charm, ease of interpreting a potpourri of challenging assignments, brought brilliance to mature dramas *Sarah and Son* and *Dodsworth.* Conrad Nagel was another sterling example of what an articulate voice and polished manner could do for a capable actor. Audiences found in him an outstanding leader of the progressive step from silents. Voices . . . voices . . . voices became the criterion for evaluating screen acting.

Advertising reached a sparkling peak with such phrasings as "Garbo talks!"

Unforgettable screen voices have left their imprint on cinematic memories.

A haunting one belonged to Margaret Sullivan. Unique, it stamped her as a sensitive actress in *Back Street* and *The Shop Around the Corner.* Somewhat hoarse, it suggested frailty and a need for the protective instinct.

Westerns gave us Andy Devine with his scratchy, laryngitis-type set of pipes and this particular roup stamped him for easy identification.

Of character actresses, four stand out nobly. Gladys Cooper's matriarchal voice symbolized the drawing room at its most aristocratic and she strengthened many plots with her presence. Laura Hope Crews had a deliciously pitter-patter type of jargon as revealed in *Camille.* Lucile Watson, ace dowager, possessed a beguiling brand of patois that won plaudits especially when she muttered about being shaken out of the magnolias in *Watch on the Rhine.* Dame May Whitty annexed considerably to the nerve-tingling suspense of *Night Must Fall* with her high-pitched and dramatically cackling vocal gyrations.

Lionel Barrymore's thunderous, booming delivery of magnetic lines snared an Oscar for him in *A Free Soul.* Brother John and sister Ethel ranked with him via their regal stage experiences.

Through his winning short-pants personality and voice with a tear, Bobs Watson made Pud a moving moment in screendom in *On Borrowed Time* to make moviegoers weep openly.

From the British Isles, Sir Laurence Olivier tinged the recitations of his lines with refinement and class.

Casablanca had its gems of voice-magnets. Peter Lorre's unique pronunciations clothed his role with sly, cunning tones. Voice-master Sydney Greenstreet towered with rapid, almost-out-of-breath effectiveness. To Claude Rains belonged one of the most gifted voices celluloid has ever transmitted, radiating propriety, cleverness, top-drawer breeding.

As entities, silents and talkies achieved lasting fame on separate highways.

David Wark Griffith made possible such masterpieces as *Intolerance, The Birth of a Nation, Broken Blossoms, Way Down East.* Mack Sennett, father of slapstick comedy, discovered ingenious Charlie Chaplin. Hal Roach equally punctuated the silents with humor. Cecil B. De Mille created the art of the photodrama. Frank Borzage donated tasteful touch with artistic triumphs *Humoresque* and *Seventh Heaven.* Adolph Zukor brought quality into film. Jesse L. Lasky developed such reliables as Blanche Sweet, H.B. Warner and Ina Claire. Samuel Goldwyn, J. Stuart Blackton and William Fox were among the early giants of the moving picture.

The grandeur-films of the silent epoch and the choice stars they brought to view will forever retain a caring spot in our hearts.

Similarly, the talkies have opened wide vistas of achievement and entertainment. From small show houses with hard seats we now have movie palaces with ornate chandeliers and red plush seats. Through sound, the productions give us the nerve-tingling reality of thunder and lightning in a mystery thriller, the raucous fervor of an onrushing stampede of cattle in a western, the close intimacy of lovers sharing mutual affection in a tender moment. Screens have been made wider. Epics of the *Gone With the Wind* calibre have left a legacy of bravura art and drama at its most spectacular and magnificent. *Star Wars* and *Close Encounters of the Third Kind* have penetrated space. The screen has grown older, wiser, more perceptive, advanced in technology with equipment that captures awe-stirring revelations.

The Big Four who founded United Artists Corp., Fairbanks, Sr., Mary Pickford, Charles Chaplin and D.W. Griffith and made hundreds of successful silents before the advent of the talkies.

Film historians have a field day when they contemplate the fabulous, transitional mileage from silents to talkies, the admirable strides that have been accomplished in every facet of movie-building.

From their infancy to the current scene, motion pictures have brought happiness to millions of people universally. Always, they will occupy a reserved place in the enrichment of mankind.

Movies have played the role of ambassador of good will, sponsoring brotherhood among nations, enlightening both young and old, entertaining with music, dance and color, educating through law and order, amusing with comedy and cartoon, and even simply relaxing after a day's heavy work schedules.

Can you picture what the world would be without *MOVIES?* ☆

(Alfred Cheney Johnston)

STUDENT and philosopher, big-sister and Director—Lillian Gish. As a portrayer of appealing childhood she is second only to Mary Pickford, her friend since Biograph days. The tragic Gish sister is appearing in "Way Down East."

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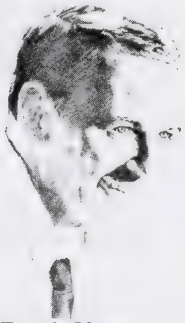
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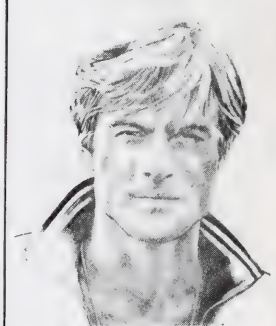
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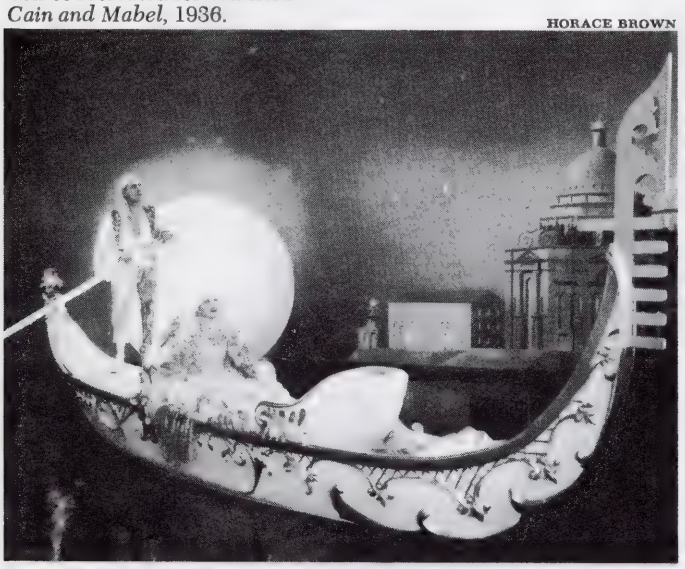
Rare old photos of the Thirties

Hearst had the canals of Venice recreated for Warner's *Cain and Mabel*, 1936.

HORACE BROWN



CULVER PICTURES, INC.

The first of the Vidor comedies, *The Patsy*, with Lawrence Gray, who appeared as her leading man three times, 1928.

BUSTER COLLIER

Four leading ladies at the Tyrolean party; Gloria Swanson, Marion, Constance Bennett and Jean Harlow, 1935.

Summer's here. The girls are going to the beach to have bathing suit pictures taken! At least, these Fox starlets are. Left to right, they are: front row, Nadine Dore, Irene Colman, Elsie Larson, Mary Blackwood, Julie Cabanne, Lynn Bari, Esther Broadelet; back row, Anne Nagel, Dorothy Dearing, June Vlasek, Betty Bryson, Jean Allen

Outlet Valves for the Sensitive

Read how it was in the '30s and '40s in a "behind-the-scenes" look at the studios and their stars. A series by Teet Carle, Hollywood publicist.

by Teet Carle

The nearest detour back to the smooth road of sanity for a publicist often lies in veering direction from the monotony of beating tom-toms for stars and, in some cases, from ego-inflating efforts for demanding directors and producers.

The heavy stigma of being low-life characters on moviedom's totem pole with which publicists live creates an illusion that any press agent is a hard-crusted, brashly arrogant, revoltingly pressing and inherently stupid creature who is never bothered by the amount of *guts* he had to use to achieve a promotional coup. But really now, we are very sensitive people beneath all our veneer.

If we have one thing going for us, it is a choice in about whom we write. Many a publicist has found relief from constant mendicancy by turning out batches of stories about certain actors in their casts without ever having to exchange words with them. Most stars are so wrapped up in self-evaluation and competition with fellow cast members for stolen scenes that they would never have time to recognize the fact that a publicist is ignoring them.

When moments do eventuate when a publicity writer feels that he no longer can even think of *star copy* without throwing up he has an outlet valve. He can effect sparkling stories from almost any technician on the production staff. Every publicist has glowed with anticipation when a movie required the services of a technical advisor or a researcher. The flavor of sure reader-interest emanates from a man or woman who knows everything needed to be known about a subject vital to realistic filmmaking, be it the depths of the sea, outer space, pistol-packing techniques, whoredom, any era of history, the world of animals or insects, or the life of Christ. Given a fascinating subject, a press agent can build a vast audience with a desire to see the movie without knowing any more about the members of the cast other than how their names are spelled.

Some cameramen are just naturally colorful without having to say anything provocative. Probably the champion in "easy-come" copy was James Wong Howe, the only famed Oriental cinematographer from silent movie days right on through all the big screen years. He always was an easy "sell" to columnists and magazine writers for interviews. I worked with him only once, on *The Glory Guys,* which locationed in Durango, Mexico.

The interesting angle about Jimmy was that any of the ancient and familiar stories about him which had become classics could be dug up, polished a bit and readily gotten in print. The press knew them all, had heard them innumerable times and often reprinted them but never lost interest in retelling them. They might moan, "Don't try to sell me that old chestnut" about any other personality, but, when it was a legend about Wong, they chuckled and used it. It was much like Red Skelton's routine of the guy selling the smooth drinking assets of Guzzler's Gin on TV. Or Danny Thomas with his story about the man walking miles to borrow a jack. "Tell it again, Red," was a familiar cry whenever Skelton did a public appearance in his early years at MGM.

So I re-milked some stories about James Wong Howe and always got space. The earliest tale about Jimmy could be modernized as a good lesson in the importance of "framing" photography properly. As a lad in Seattle, Jimmy received a box camera for Christmas. He misjudged the limits of the frame when he snapped away at his relatives. When the prints came back, his errors had cut off the heads of all the "old folks." This caused a furore because superstition among Chinese considered "headless likenesses" of a person as wishing for their deaths.

The era of permissiveness in entertainment, just beginning to blossom when I worked with Howe, made "timely" a recalling by the photographer of his start in the photographic world. He was no more than twelve when he went to work as a delivery boy for a photographer named Stagg who was still the best known chap in that business when I was a fledgling publicist. The bicycle which Jimmy rode to deliver developed product to studios all over town displayed a sign: STAGG PHOTOGRAPHS. It was good advertising (and appropriate) and Jimmy never could understand why men approached him, whisper-

Famous cinematographer James Wong Howe goes back to the silent days. Howe always made good copy.

Read how a technical problem was solved (early thirties) on location while filming *Trail of the Lonesome Pine*, starring Sylvia Sidney, Henry Fonda and Fred MacMurray.

Howe was Mary Miles Minter's favorite cameraman. He had discovered with painstaking effort how to photograph her light blue eyes to a darker hue and she always demanded that he work on her films.

ingly asking "How much are you asking for your dirty stag photos?"

Good luck stories about lowly workers getting breaks always touch the hearts of calloused newsmen. No wonder the tale of Jimmy's start was an often-repeated story. He was a low-ranked camera assistant for DeMille in the early days when he opened a small portrait studio hoping to add to his income by making head shots of minor players.

Mary Miles Minter, then a whopping big star, heard of Jimmy's artistry with portraits and was intrigued with the mysticism which consciously backed up any miracle from an Oriental. She sat for Howe one evening. As he started work, he quickly saw that she had a problem. The light blue pupils of her eyes gave a washed-out effect to them. Miss Minter had been denied the effectiveness of large close-ups in her movies. Her eyes always looked shockingly *blind* no matter how hard cameramen tried to solve her problem.

In the eagerness of a novice, Jimmy tried a lot of experimenting as he lit her. Suddenly he caught darkness from her pupils, so he made his sitting. The proofs revealed sharp, flashing eyes. Miss Minter was overjoyed. She showed the prints to studio bosses and got an okay to offer Howe a spot as her cinematographer if he could put on movie film the eyes he obtained by a still camera. "Think you can do it?" she asked. Jimmy nodded but he was not sure. He did not know why he had made her eyes come alive. All night he tested every facet of his tiny studio. He found his answer. He had put a makeshift "screen" just above his camera. It was made of black velvet. He realized that this was reflecting darkness into the receptive pale pupils.

Wong tested Miss Minter for close-ups with the front of his camera surrounded by black velvet and bounced lights off the material. Instantly, he was Miss Minter's permanent cameraman and he never went back to assisting anyone.

The "blahs" which a publicist gets from struggling for finding "who gives a damn?" angles on actors can be cured quickly from focusing a little attention on the property master. His collection of gadgets found or manufactured for use in a movie contains an inexhaustible supply of stories.

One of the many classic stories providing the enterprise and quick thinking of all movie technicians concerned Oscar Lau when he was "propping" for Henry Hathaway on *The Trail of the Lonesome Pine* at Paramount during the early thirties. The company was on location one autumn week in wooded areas not far from Mojave, which is a famed desert town in California.

As Hathaway was rehearsing action with Sylvia Sidney, Henry Fonda and Fred MacMurray around a mound of dirt representing a newly made grave, the director yelled at Oscar: "Where are the fresh field flowers for the grave?"

Oscar's mind began exploring the many impossibilities for finding fresh field flowers in desertland at an off-season period. Even a *reason* was no way out. Hathaway had been a prop man and knew that a crew member is paid to anticipate every need. Then Oscar remembered and said, "I judged that you'd start filming this scene right after lunch. I'll have them then." He got "on his horse."

What Oscar remembered was that a popular passenger train paused at Mojave around 12:30 each day for a half hour to be serviced. The train had a fine dining car and all fine dining cars have small vases holding field-type fresh flowers on every table. Oscar made a fast trip to town and, after handing the steward a crisp bill as he climbed onto the car, went down the aisle gathering posies and got off the other end.

Props always supply the animals, fowls and fishes for scenes. What those chaps did in the area of insects always impressed me. Huge red ants made out of gelatinous material

sometimes are bought by the millions. Mixed in with real ants in movement, the phonies easily present a river of marauding ants.

I always sympathized through my chuckling with the two prop fellows at MGM who were interrupted by police while they were creeping around inside an abandoned and dank old building in Elysian Park, Los Angeles, one midnight while they flickered flashlights.

The police demanded an explanation of what they were doing. Imagine trying to reply, with straight face, the truth that they were catching mosquito hawks. As indeed they were. There are such things as mosquito hawks that feed on mosquitos. They were needed for scenes in *Yellow Jack* in which the insects had to be shown in action. The hawks are some four times as large as a mosquito and look like one. Hence the hawk is more easily photographed.

All publicists have their choices for "the greatest" in any field that can produce copy. Mine concerns the need for a caterpillar for a single, but important, scene in an MGM movie directed by Sam Wood. The property department, on viewing the upcoming demand, sighed in unison and thought: "It always happens. Nothing ever is wanted when it is plentiful, only when it is nonexistent." The scene was coming up at a time of year when caterpillars were not yet hatched anywhere in the country.

The prop boys had one hope. Imperial Valley at California's Mexican border always got warmer far earlier than any other spot. The property department contacted sources there, emphasizing the urgency. "Ship us a box of the first caterpillars that rear their heads. It's a bonus job."

To play safe, the department had prop makers fashion a few dummies. The replicas looked like caterpillars and, through use of magnets and a mixture of faith and patience, could be made to squirm and crawl like the real thing.

As expected, no genuine caterpillars were on hand when the morning came for the scene. The prop lads brought in the artifical bug. Wood spent the whole morning trying to get his scene. One thing after another went wrong in making any of the dummies function. At such times, directors justifiably flip their lids.

Then, just as a mechanical caterpillar finally delivered and a perfect "take" was obtained—and Wood was almost sobbing with relief, the company property master felt his sleeve tugged. One of the clerks in the prop department was beaming. A hot spell had come suddenly to Imperial Valley

Continued on Page 40

FROM THE MGM SCRAPBOOK

Three of MGM's earliest silent stars *Ramon Novarro, Renee Adoree* and *Nils Asther.* Novarro was Metro's glowing Latin lover throughout the 1920s; In THE BIG PARADE, Renee Adoree was given a role that portrayed the best aspects of French womanhood. She contracted tuberculosis and died at 35; Asther at 81, still acts on Stockholm stages.

Hollywood Memorial Park

The Final Resting Place of Filmdom's Early Stars

By Leslie Stuart Carter

Back in the Golden Age of motion pictures Hollywood Memorial Park cemetery became the burial place of numerous giants of the industry. Before the advent of more fashionable Forest Lawn in nearby Glendale, Hollywood Memorial was the undisputed "Cemetery of the Stars."

But when the 60-acre park opened in 1901, Hollywood was just another Los Angeles backwater—a sprawling wilderness of lemon groves nestling at the foot of the Santa Monica mountains. And on summer nights, before the coming of the automobile with its corrupting residue, Pacific Ocean breezes vied with the scent of jasmine and honeysuckle on unadulterated air.

Southern California was a scenic cocktail with snow-capped peaks surrounding beaches of white sand—the deserts a mass of wild flowers in the bland winters.

Then motion pictures discovered Hollywood, the demi-paradise. The fledgling production companies had been making their films in New Jersey. But the climatic chicanery of the East Coast presented insoluble production difficulties. So Carl Laemmle, Adolph Zukor and Jesse L. Lasky headed west. And serene, secluded Hollywood was no more.

That pioneer movie colony was close-knit. Performers, executives and technicians built their homes in the Los Angeles Basin. And many wanted verdant Hollywood Memorial Park as their final resting place.

It mattered not that the spacious complex on Santa Monica Boulevard isn't in Hollywood at all. It's in Los Angeles proper. But the magic of the name "Hollywood" was irresistible.

When the park was constructed at the turn of the century, Santa Monica Boulevard was a tasteful, palm-lined avenue of handsome homes and exclusive shops. Today, Hollywood Memorial is a veritable oasis in a seedy conglomeration of fast-food emporiums and dismal storefronts.

Staring directly down through the park's gates is the giant Hollywood Sign, largest in the world. Nine miles away on the summit of Mt. Lee, its letters 50 feet high, the massive sign was erected in 1978 to replace the original 1923 version which gradually fell victim to vandals and to the elements. Residents of the Hollywood Hills had, for years, opted for the old sign's removal. The locals regarded the thing as an eyesore.

Rudolph Guglielmi Valentino—1895-1926.

From the spic-and-span new sign, Hollywood Memorial Park's 100-foot-tall royal palms stand out in sharp relief from a nondescript skyline. The ramrod-straight trees, on the cemetery's Maple Avenue, link twin mausoleums at each end of the park—marble edifices embodying crypts of some hallowed names from the silver screen's uneven past.

To the right of the main entrance is The Abbey of the Psalms mausoleum with its Gene Stratton Porter foyer. The noted author of Laddie and other popular works on rural America died in 1924 at the age of 61.

Porter lies next to the beautiful French-born star Renee Adoree. Only 35 when she died in 1933, the ex-circus performer made a big impact in director King Vidor's 1925 epic of World War I, *The Big Parade*, opposite John Gilbert. The film grossed 15 million dollars as the public flocked to see the poignant love scenes between the two stars, and the impressively staged battle footage.

In a family crypt in the Sanctuary of Peace lie the Talmadge sisters, Norma, Constance and Natalie. Norma, the eldest and most celebrated of the Talmadges, died in 1957 at 64, leaving behind few films of distinction. Her 1927 *Camille* with Gilbert Roland as Armand Duval was her favorite and best role.

Constance was only 16 when she appeared as "The Mountain Girl" in director D.W. Griffith's 1916 blockbuster *Intolerance*. Constance Talmadge and her co-stars were dwarfed by Griffith's sets which have not since been surpassed in both opulence and dimension. But *Intolerance* was a fiscal white elephant, its plot line and the cross-cutting too subtle for moviegoers of those days.

Natalie Talmadge made a few silent comedies before retiring to marry Buster Keaton. She died in 1969 at 70.

Other Hollywood personalities entombed in The Abbey of the Psalms

The imposing **Douglas Fairbanks Sr.** memorial—the actor's profile in brass outlines the marble.

The **Cecil B. DeMille** and Constance A. DeMille Memorial, 1881-1959 and 1874-1960.

PHOTOS BY PEGGY ANN CARTER

include directors James Cruze and Victor *(Gone With the Wind)* Fleming, and actors Clifton Webb and Louis Calhern.

At the northeastern corner of Hollywood Memorial Park, so close to Santa Monica Boulevard that the constant hum of traffic disturbs the tranquility of the location, is a circular lake. On the bank stands the tomb of Tyrone Power, magnetic and handsome star of *Jesse James, The Mark of Zorro* and *Blood and Sand.* Power died in Spain in 1958 at the age of 44 from a heart attack while filming *Solomon and Sheba.*

At the burial service Power's friend Cesar Romero delivered the eulogy. "He constantly gave of himself until one day he gave a little too much. He was a beautiful man. He was beautiful outside and he was beautiful inside. Rest well, my friend."

Annually on May 5, Tyrone Power's birthday, a graveside tribute is held, attended by the star's widow Deborah, daughters Romina and Taryn and son Tyrone Jr. And ex-wife Linda Christian is an occasional visitor.

A few feet up a gentle slope stands a slate-gray enclosure bearing the simple legend DOURAS. Informed movie enthusiasts recognize the family tomb of Marion Davies. The former Marion Douras died in 1961, aged 64, after a mediocre career in pictures despite newspaper magnate William Randolph Hearst's unflagging determination to make her a major star. For Marion, the autocratic Hearst built his imposing castle on a bluff overlooking the Pacific at San Simeon in California.

Marion Davies never attained international stardom. But the earthy, New York-born actress is remembered for one plum role which came her way in 20 years of otherwise unrequited endeavor. In 1933 she appeared in Robert Z. Leonard's screen version of Hartley Manners' sentimental comedy play *Peg O' My Heart.* Miss Davies was simply beguiling in the part of an Irish servant who stays with snooty English relatives and weaves her Celtic spell on them. Co-starring the late Onslow Stevens, *Peg O' My Heart* is, lamentably, rarely shown anywhere today.

Further up the incline stand matching tombs of Cecil B. DeMille (1881-1959) and his wife Constance Adams DeMille (1874-1960). DeMille, the archetypal movie mogul, was producer-director of many lushly mounted MGM successes following his first production of *The Squaw Man* in 1913.

Once each month a stealthy figure is driven to DeMille's tomb. An elderly lady places a floral wreath against

The **Tyrone Power** memorial-"Good Night Sweet Prince"—1914-1958.

The imposing memorial of **Marion Davies** who died in 1961 with the family name of Douras engraved in marble.

the marble. It is famed silent screen luminescence Gloria Swanson, the former Mack Sennett bathing beauty who came out of retirement to score heavily in *Sunset Boulevard* (1950).

Across the palm-fringed thoroughfare, in relative isolation, lies definitive swashbuckler Douglas Fairbanks, Sr. Fairbanks' splendid tomb stands at the foot of a small depression which Hollywood Memorial Park calls "The Sunken Garden." The actor's profile, in brass, adorns the white marble. For an epitaph the Fairbanks family chose the same lines from Shakespeare's *Hamlet,* as did Tyrone Power's: "Good night, Sweet Prince. And flights of Angels sing thee to thy rest."

Fronting the site is a narrow lake, 40 feet by 4, filled to the brim after recent rains; the water cluttered with an accumulation of leaves. But traffic noises fail to permeate the serenity of The Sunken Garden.

The zestful Fairbanks, once married to "America's Sweetheart," the late Mary Pickford, died in 1939 at 56 after a silent screen career of singular achievement. The buoyant, acrobatic star made a fortune in classic adventure yarns like *The Mark of Zorro* (1920), *The Thief of Baghdad* (1923) and *The Black Pirate* (1926).

With the advent of talkies, Fairbanks' style was already passe and his popularity declined. Ironically, for a personality so quintessentially American, the former Douglas Ullman made his last film in England when Alexander Korda directed him in *The Adventures of Don Juan* in 1934.

Across from the Fairbanks shrine in a simple plot next to his mother lies famed movie baritone Nelson Eddy. The blond Eddy (1901-1967) of glorious voice and diffident mien, costarred with radiant Jeanette MacDonald in eight romantic musicals for MGM.

A delegation from a still thriving Nelson Eddy Fan Club sees to it that the singer's resting place is regularly trimmed and tidied.

The Eddy plot faces the doors of the Hollywood Cathedral Mausoleum wherein lies silent movie leading lady Barbara La Marr, dead at 30 in 1926.

But the most internationally famous inhabitant of the mausoleum is Rudolph Valentino whose death in New York in 1926 at 31 caused a wave of suicides. And the great romantic idol's funeral was a national event. Now he lies in crypt 1205 in an obscure corner of the majestic building. A tarnished brass nameplate bears the simple inscription: RODOLFO GUGLIELMI VALENTINO 1895-1926. The marble wall reflects multiple colors from sunlight penetrating a stained-glass window next to the crypt.

The esoteric "Lady in Black" who, for 40 years after the legendary Latin's death, brought flowers on his birthday while steadfastly refusing to be identified, hasn't been seen of late. But someone has been here. Fresh chrysanthemums adorn the twin urns.

Valentino's mercurial portrayals in *The Four Horsemen of the Apocalypse* (which made him an overnight superstar), *The Sheik, Blood and Sand* and his last film *Son of the Sheik,* revealed an acting style which, though badly dated, was full of ingenuity laced with a dash of tongue-in-cheek.

The dapper star lies next to June Mathis, Hollywood screen writer, with whom Valentino was romantically linked. Her work on his *Blood and Sand* and *Four Horsemen* established the name of June Mathis in the front rank of movie writers. She survived the "Sheik" by less than a year.

Hollywood Memorial Park closes at 5:15 P.M. On a winter's evening in Los Angeles it's dark by then—the Hollywood Sign obscured. Hordes of cars flash by with occupants generally indifferent to the stately enclosure.

But those who do stop long enough to explore Hollywood Memorial find nothing melancholy or oppressive about the place. Just an abiding aura of gratification that those who gave so much joy to countless millions are still an indelible part of the Hollywood scene. ☆

LEE GRAHAM ... MAN ABOUT TOWN

Our Man About Town with **Margaret O'Brien** and a very tanned **Cesar Romero** who were on a celebrity panel discussing "The Star System — Then & Now. The Hollywood Women's Press Club event took place at the Roosevelt Hotel.

Judy Canova, on the right, joins "Big Broadcasters" **Don Wilson, Dennis Day, Hildegarde, Harry James** and **Fran Warren at soiree following the Pantages opening of "The Big Broadcast of 1944."**

The Vegas Riviera may never be the same. Surrounded and protected by his entourage, **Barry Manilow** arrived in Vegas by private jet. And such commotion! The Riviera lobby took on a carnival atmosphere with the hawking and selling of Manilow jackets, albums, T-shirts, gold chains, color pictures and other souvenirs. Extra security guards were on duty backstage and in the showroom. Three operators were added to the Riviera switchboard. And the people were turned away in droves.

Barry is hot! He breezes in on a wave of his hits. This act is different from the last one he did at the Riviera. Barry explains, "I don't want to alienate an audience that loves what I've been doing, but I can't help but think that even they are ready for something else."

After years of apartment living in the East, Manilow planked down a million dollars for a Bel-Air mansion. But that doesn't mean he is becoming social-minded. He avoids parties the way he avoids marriage — avidly. He also avoids regular TV appearances because he feels television hurts record sales and if he did a series, the records would go down the tube.

Barry used to prefer rhythm and blues — until the disco thing grew out of proportion. Now he likes classical music. He admits he's no actor, but he's been taking lessons and will make his film debut in "Encore," for which he's also writing the songs and screenplay.

The fabulously successful Manilow announced from the Riviera stage, "They say success brings happiness; you're looking at one happy Jewish kid."

★★★

"The Big Broadcast of 1944" at the Pantages was a rare trip down memory lane. **Harry James** with his cool trumpet and hot band was blowing away on those great tunes he made famous like "Two O'Clock Jump" and "You Made Me Love You" (this 1914 Al Jolson item brought Harry to the big time in '42).

For **Gordon MacRae** this show brought back special memories. In 1940 he won a singing contest and two week engagement at the New York World's Fair singing with Harry James. Paunchier now, Gordon still has the appealing baritone.

Barry Manilow doing his great act at the Las Vegas Riviera.

Others returning to that bygone era of jump and jive were the Pied Pipers ("I'll Never Smile Again"); the Ink Spot ("If I Didn't Care"); Dennis Day and Don Wilson, alumni of the Jack Benny Show; and Fran Warren singing "A Sunday Kind of Love."

My personal favorite of the big broadcasters was **Hildegarde.** The last word in elegance, she remains the misty-eyed chanteuse with the long gloves, lace handkerchief and long-stemmed rose. Hildegarde Loretta Sell, the Dear that made Milwaukee famous, has come a long way from Wisconsin. Admittedly in her seventies, she looks exactly as she did 30 years ago. At a small post-opening soiree, when I complimented her on that amazing vitality, she effervesced, "It's all due to health foods, pure vitamins and hard work."

★★★

Old-fashioned hoopla returned to Hollywood. And the person solely responsible was **Allan Carr.** It was a case of one Carr stopping traffic for a three block party on Sunset Blvd. with the unveiling of a massive neon billboard for the Allan Carr-EMI musical, "Can't Stop the Music."

The ceremonies were only a part of the "Magic Night." The $200,000 evening (you can't accuse Allan of being pinch penny) started at Schwab's Pharmacy which closed its

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doors to the public for the first time in its 48-year history for a private party. After cocktails and hors d'oeuvres at the drug store, we walked down red carpeting to the unveling of the extravagant billboard.

This was followed by a sneak preview of highlights of "Can't Stop the Music" and dinner at the Director's Guild. The stars of the film, The Village People, were all over in full regalia. Other cast members whopping it up (that's par for Carr) were Olympic champion Bruce Jenner, making his movie debut in ". . .Music"; Valerie Perrine, Steven Guttenberg, Paul Sand and Barbara Rush, the latter singing and dancing ("neither of which I do") on screen for the first time in "Can't Stop the Music."

★★★

You think of Tinseltown parties as glamorous affairs. Right? Well, far removed from the typical gathering was the unusual bash at Max's Bar in the Echo Park section (a far cry from Beverly Hills) of Los Angeles.

"Max's Bar" was created by the producers (Mark Tanz and Robert Goodwin) and the director (Richard Donner) of "Inside Moves" as a "studio" to serve as the primary location. They converted an abandoned garage in a run down section into "Max's Bar."

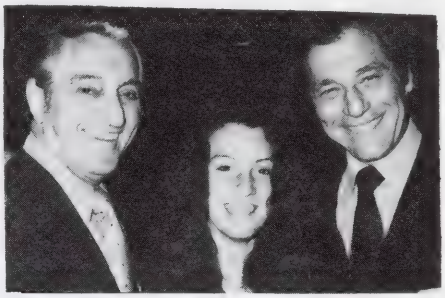
When we arrived at what looked like a seedy tavern we expected to find the riff mixing with the raff. Instead, **John Savage**, very hot since "Deer Hunter" and "Onion Field," greeted us.

I enjoyed meeting **Harold Russell**, who, after 35 years is returning to the screen in "Inside Moves." The handless ex-paratrooper became the only performer in history to receive two Academy Awards for the same role (Best Supporting and a special one for "The Best Years of Our Lives"). Now 66, Russell heads his own consulting firm in Waltham, Mass. to advise in the employment of handicapped people.

★★★

When **Rose Marie** and **Danny Thomas** invited me to a cocktailery at the Wilshire Country Club, they promised an important announcement. They weren't kidding. **Frank Sinatra** will sing for the benefit of the children of St. Jude's Children's Research Hospital at the July 11 gala in the Century Plaza.

Making plans for the big event were celebrities galore. George Burns, with his cigar, toupee and risque jokes, announced, "I came here to sing." Marge Durante was out for the first time socially since the death of her beloved Jimmy. Others included Marjorie Lord (Thomas' wife in the Sixties series, "Make Way For Danny"; Lynda Carter and Ron Samuels; Zsa Zsa and Michael O'Hara; George Segal with his daughter, Polly; Penny Singleton; and from the world of sports, boastful Muhammad Ali and modest Sugar Ray Robinson.



Danny Thomas and **George Segal** and his daughter, Polly, at cocktailery Danny hosted to announce plans for the July 11th Jude's benefit.
(Photo by Yani Begakis)

"The word 'star' is used too loosely these days." So said **Cesar Romero** at the Hollywood Women's Press Club Roosevelt Hotel dinner where he was part of a celebrity panel discussing "The Star System — Then & Now." Romero should know since he has been in Hollywood since '34. Other members of the panel — director King Vidor, Evelyn Keyes, actress turned authoress; Roberta Haynes, former actress who is now 20th Century-Fox's vice president for TV movies and mini-series; Margaret O'Brien; Gene Nelson, Michele Philips; and producer-writer Harriet Parsons — agreed that we no longer have the stars of yesteryear because we no longer have the studio system.

Ms. Parsons, who helped her mother, Louella Parsons, founded HWPC fifty years ago, lamented there aren't great stars like Barbara Stanwyck and Irene Dunne (both of whom worked for Harriet at RKO) in films now.

Stars of "Inside Moves," **John Savage** and **Harold Russell**, at "Max's Bar" bash.

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66. OCTOBER 1979
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today, Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

67. NOVEMBER 1979
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MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

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Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, oldtime photos, The Thalians party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

69. FEBRUARY 1980—
Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's $30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

70. MARCH 1980
Volume 13, No. 10
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush — Cowgirl stars, Collecting section/Posters, etc. Sally Rand, Stars and their Pets.

71. APRIL 1980
Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

72. MAY 1980
Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

73. JUNE 1980
Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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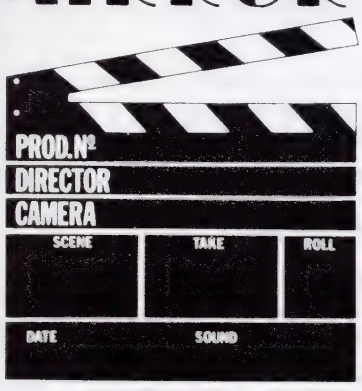

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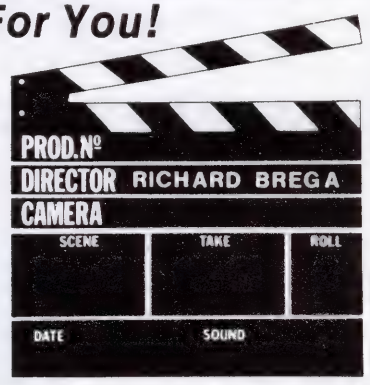

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Continued

in 1899 and Vitagraph smuggled their camera into the arena.

New Film Techniques

With such unscrupulous competitors, Edison was forced once again for the sake of enterprise to do service to art. In 1900 he appointed Edwin S. Porter as production head of his film studio. Porter made film history with the innovative techniques he developed for making story films. He made his first story film in 1903—*The Life of an American Fireman*—using effectively, for the very first time, parallel editing.

Previously, when several scenes were used, the first caused and was directly followed by the second, just as in stage plays. A man, for instance, would jump from a roof in the first shot, in the next he would be landing on top of a policeman who, in the final shot, would chase the first man down the road. In *The Life of an American Fireman* a fireman was shown having a dream, in another scene a fire breaks out, in another the alarm is given—parallel relationships.

Porter had, probably by accident, stumbled upon the ability of film to build a story from a multitude of aspects in order to create suspense and tension. Who has not seen the hero galloping to the rescue—cut to the struggling damsel in distress—now to the hero straining every muscle to be there in time—now to the villain . . . will he? . . . could he? . . . and thus the excitement of the chase, of the rescue, of the film.

With the development of film techniques the new medium evolved a language of its own with which it affected millions of people. Romance, drama, westerns, detectives, fantasies, comedies, great classics came to neighborhoods even before the days of the telephone, the telegraph and even the electric light. Films entertained and educated and the public loved it.

This was the beginning. △

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OUTLET VALVES

Continued

the previous afternoon and the studio's best source had come through. Here, in his hand, the youth held a box of the real squirming creatures. The day had been saved.

Saved, like hell. The prop man knew he might get slugged, cursed or the cause of a heart attack for the director if he walked into the set with real squirmy caterpillars after all the troubles of the ages had finally permitted one good "take." Wood was in no condition for playing games.

The set prop man whispered. "Beat it." The youth was aghast. What should he do with the bugs that had cost the studio so much? The prop man told him: "Get rid of them. I don't want anyone ever to know we

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barely missed the schedule for delivery. Dish 'em fast."

The bewildered young man obeyed orders. He emptied the boxful onto the shrubs just outside the stage. And those real squirmy insects were the first thing Wood saw when he opened the stage door to go to lunch a short time later. The feared heart attack never came; fury consumed it. For Wood was frozen stiff staring at a bushful of the things that were entirely unavailable—right in his own backyard. ☆

THE BOOK BEAT

The Folger Shakespeare Filmography, written and edited by Barry M. Parker, is the only comprehensive listing of films based on the works of Shakespeare, and was recently published by Folger Books. Enclosed is a copy for review consideration in your publication.

The Filmography is a complete bibliographical listing of all films based on the works of Shakespeare made between 1929 and the present. For quick reference, the book has been divided into four sections: (1) Feature length versions of the plays of Shakespeare (2) Feature length adaptations or derivatives of Shakespearean plays (3) Dance, Musical, or Operatic versions of the plays (4) Educational, Instructional, or Abridged versions of the plays. The FILMOGRAPHY is attractively illustrated with stills from many of the films, which also enhances its value.

"Shadow Land" — Story of Frances Farmer. Publication of Seattle P.I.'s William Arnold's book on Frances Farmer, "Shadowland," has revived interest in the Seattle actress' short, meteoric rise to film stardom and her tragic life. Randy Finley's Movie House screened some of her early films the past weekend, and the Moore-Egyptian is planning a retrospective series of her films in the near future.

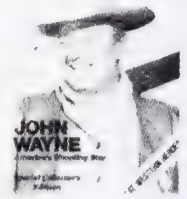
Farmer went to Hollywood in the early 1930's after a much-publicized journey to Soviet Russia, a trip she won in a circulation contest conducted by a Seattle radical newspaper. She appeared in 13 films between 1936 and 1942 and in 1936-37 reached "stardom." What followed was tragedy. She became difficult to work with (from some viewpoints), became disenchanted with the disciplines of sunrise-start film work in that era, returned to Seattle and was committed to a state mental institution.

After her release she worked in films for a short time, but was again sent to a institution, and ended her tragic life as a TV talk show host in Indianapolis. She died in 1970.

MONEY BUSINESS; Grants and Awards for Creative artists lists 300 organizations offering grants to individual artists. The 109 page book is available for $7 through the American Council on the Arts, 570 Seventh Ave., New York, N.Y. 10018.

NOSFERATU THE VAMPYRE

Avon Books this month is publishing *"Nosferatu the Vampyre,"* an Avon Original, to coincide with the 20th Century-Fox release of Werner Herzog's "Nosferatu." Paul Monette wrote the book, which contains an eight-page photo insert of stills from the film. ○



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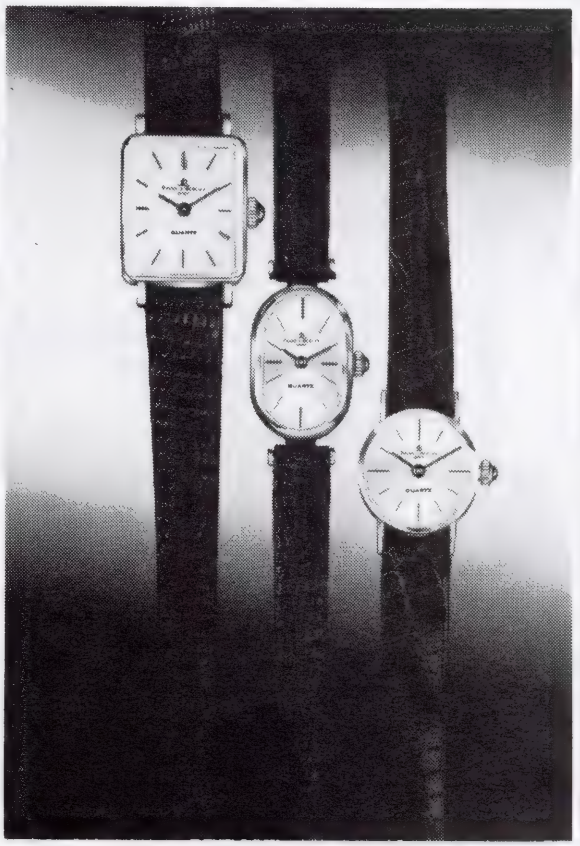

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Celebrity Dining

By Geni Charlesworth

One of our favorite restaurants, and close to my West Hollywood home is Dave and Audrey Higer's **Saratoga** on Sunset Blvd. I wasn't able to attend the **W. C. Fields celebration** held several months ago at this popular place but stopped by recently for luncheon where Dave hosted for my former secretary Stacey Fletcher and her pert daughter Sharon celebrating Sharon's new status as a Buck Private Sam's Army! This is a great place to watch for celebrities in casual dress -- I know that **Gardner McKay** (Adventures in Paradise and now a drama critic cum author) is a visitor and on the day that we lunched, Dave casually remarked that a very well known big star (now deceased) **Peter O'Toole** frequently ordered food to take home from Saratoga.

* * *

By the time you read this, **John Ritter** (Three's Company) and his wife will have welcomed their first baby. The cute couple were recently dining at Le Cellier in Santa Monica, another "sleeper" for star-watching it seems. Such diverse celebrities as **Gene Wilder** and Mario **(Cantinflas)** Mareno dine at this award-winning French restaurant.

* * *

Couldn't believe my eyes the other night when we spotted **Charo**, the Cuchi-Cuchi lass with her new husband at the **Konditori** in Beverly Hills. They have the best Swedish smorgasbord dinner hereabouts which is served to your table on a generous platter.

At a party at the colorful **Cafe De La Paix** in Tarzana, the guests included (from right) **Marian (Mrs. Francis) Lederer,** bandleader **Horace Heidt**, advertising executive **Pete Hawes** (standing) and **Jane Withers.**

On their way to lunch at the new **Nick's Restaurant,** in West Los Angeles, former actress **Mary Meade** and (right) actress **Francine York.** Mary is now married to Dick Bremerkamp — the assistant director on TV's "Happy Days".

Stan Kann's new book, the hilarious "The Total (ed) Handyman has taken off like a rocket. Pals gave the lovable comic an autograph party at **Colonel Lee's Szechuan Chinese restaurant** in Encino. (Shown l to r) Nancy Lee, wife of the restaurant owner Colonel John Lee; comedian cum author, **Kann,** actress/comedienne **Dody Goodman,** and TV's Hollywood Chef **Vern Lanegrasse.**

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That young star **Ron Howard** certainly gets around! He was with friends dining recently at the **Aux Delices** in Sherman Oaks — the intimate French restaurant recently picked-off its sixth Holiday/Travel magazine award in a row!

* * *

All kinds of interesting things cooking at the **Mikado Japanese restaurant** and Best Western Mikado motor hotel in North Hollywood. **Jerry Frick,** owner and ever the innovator is featuring **Classic Concerts** during the Sunday Brunches at the popular restaurant. These are from 11 a.m. to 2:30 p.m. and "the little man who wasn't there" performs on the beautiful Steinway Grand in the foyer of the restaurant. Actually, the talented folk at Aaron Piano Service of Van Nuys have computerized the Steinway to do the musical job!

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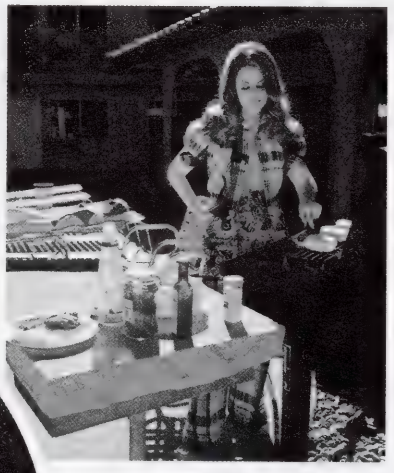

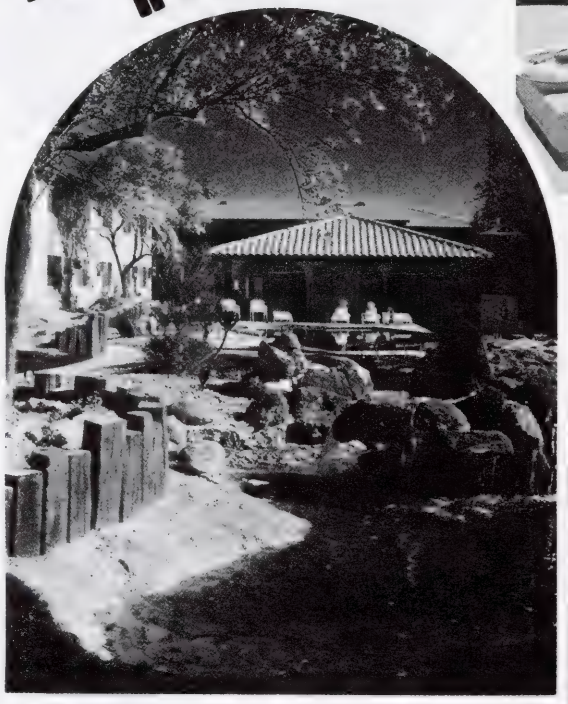

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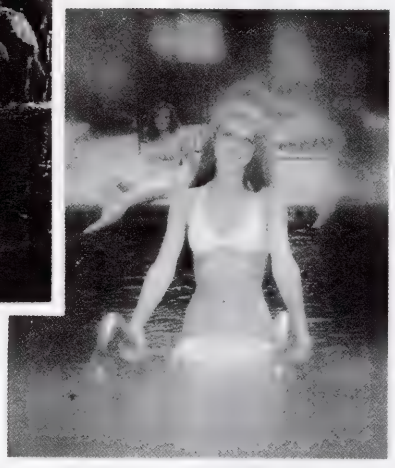

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Bill Erwin and his wife Fran chatting over dinner at the **Joy of Tempura Japanese restaurant** in Woodland Hills told us he's a popular guy with his children these days. Seems that Erwin's co-starring role in the yet to be released new film of Christopher Reeves (Superman) will come out this fall. Also in the works for Bill is a children's television show that sounds like a sure winner. Incidentally, we enjoyed the ambiance of the Joy of Tempura's lovely central dining area that boasts a miniature lake with plants and people about and little boats bobbing on the water. Charming!

***

Lots of fun at **Michael's Canoga Inn** where as of this writing, an amateur art show and competiton was held recently on a Sunday afternoon, from12 until 4 p.m. at the rear of the restaurant's big parking area. **Christian Bernaert,** the owner host has long been a patron of the arts via many famous noted artists exhibiting their work on the walls of his Canoga Park restaurant. Walt Green, screen/novelist (Hooper) and former Walt Disney designer/artist was chairman of the judges who included famed children's illustrator and artist, Eulalie Banks (E.P. Dutton's new Mother Goose) well known sculptor Sascha Brastoff, and Polish Count Michael Gaszynski, himself an award-winning artist and now Director of the Top O the Market art gallery in Farmers Market.

Winner of the show received a $500 scholarship to an art school of their choice plus a one man show at the restaurant.

***

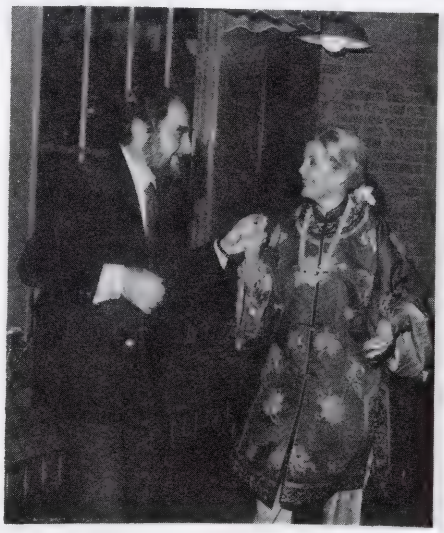
That lovely lady and singer **Mary Ann Gibson** was feted by friends with a Sunday Brunch at Roger Castro's lively **La Villa Latin-American restaurant** on Melrose Avenue. Mary Ann recently had a knocked out role in the new Red Foxx starrer Sanford on television and as of this writing will star in a musical extravaganza at the Variety Arts Center.

***

Speaking of Variety Arts Center, we enjoyed a delightful experience-hearing and seeing **Linda Hopkins** in "Your Arm's Too Short To Box With God" and later, off to a late supper at **Mischa's** on Sunset Strip where there is always a happy bear hug from my friend, **Mischa Markarian** and lots of good music (live yet!) good food, an-interesting people. Linda came with us and promised to come back some night and sing a number or two! ★

READ LEE GRAHAM'S HOLLYWOOD—TODAY

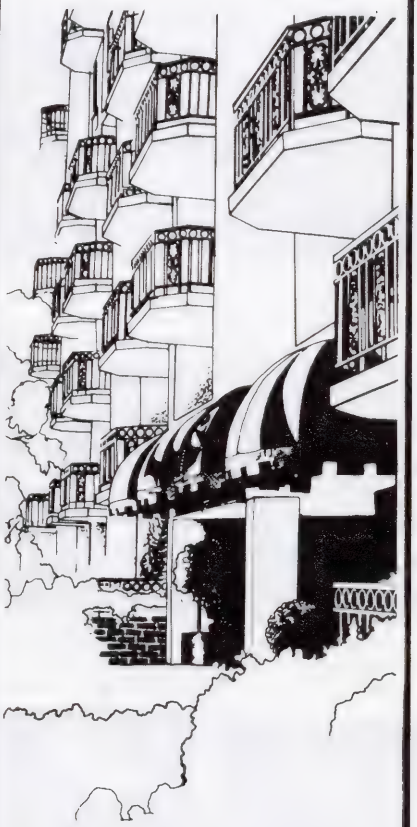
(Shown) Lovely **Inge Jaklin,** beauty queen and actress, gets a few tips on Chinese cuisine from Barney Lee (1) owners with brother **Ho Toy's Cantonese** restaurant in Sherman Oaks.



At **Forty Carrots** — Hollywood publicist **Gloria Luchenbill** dances with Hank Hendler at a party hosted by Joseph Bolker, chairman of the "healthy food" restaurant chain.

At **Kelbo's** in West Los Angeles — **Irish McCalla,** once TV's "Sheena, Queen of the Jungle", and Los Angeles businessman **Chuck Rowland.** Irish is now a successful artist.

Outside It's Beverly Hills. Inside it's Europe.



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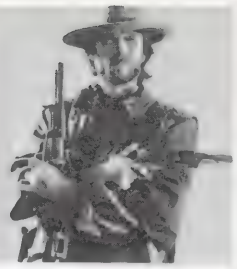

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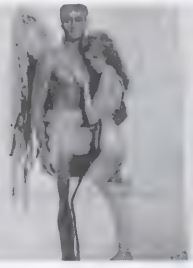

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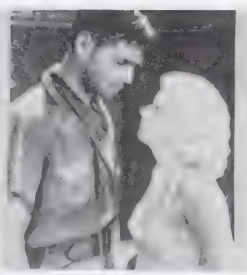

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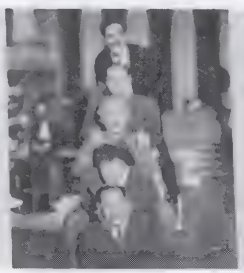

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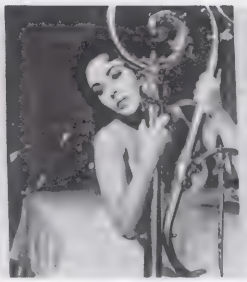

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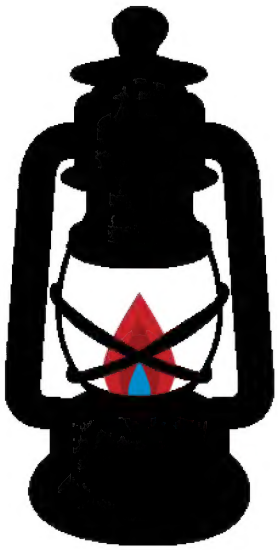

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